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Program Guide to CFUV FM102
INTERVIEWS VIEWS REVIEWS
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February 1994

1984-1994
10 years of alternative radio

# OFF BEAT MAGAZINE

bad religion

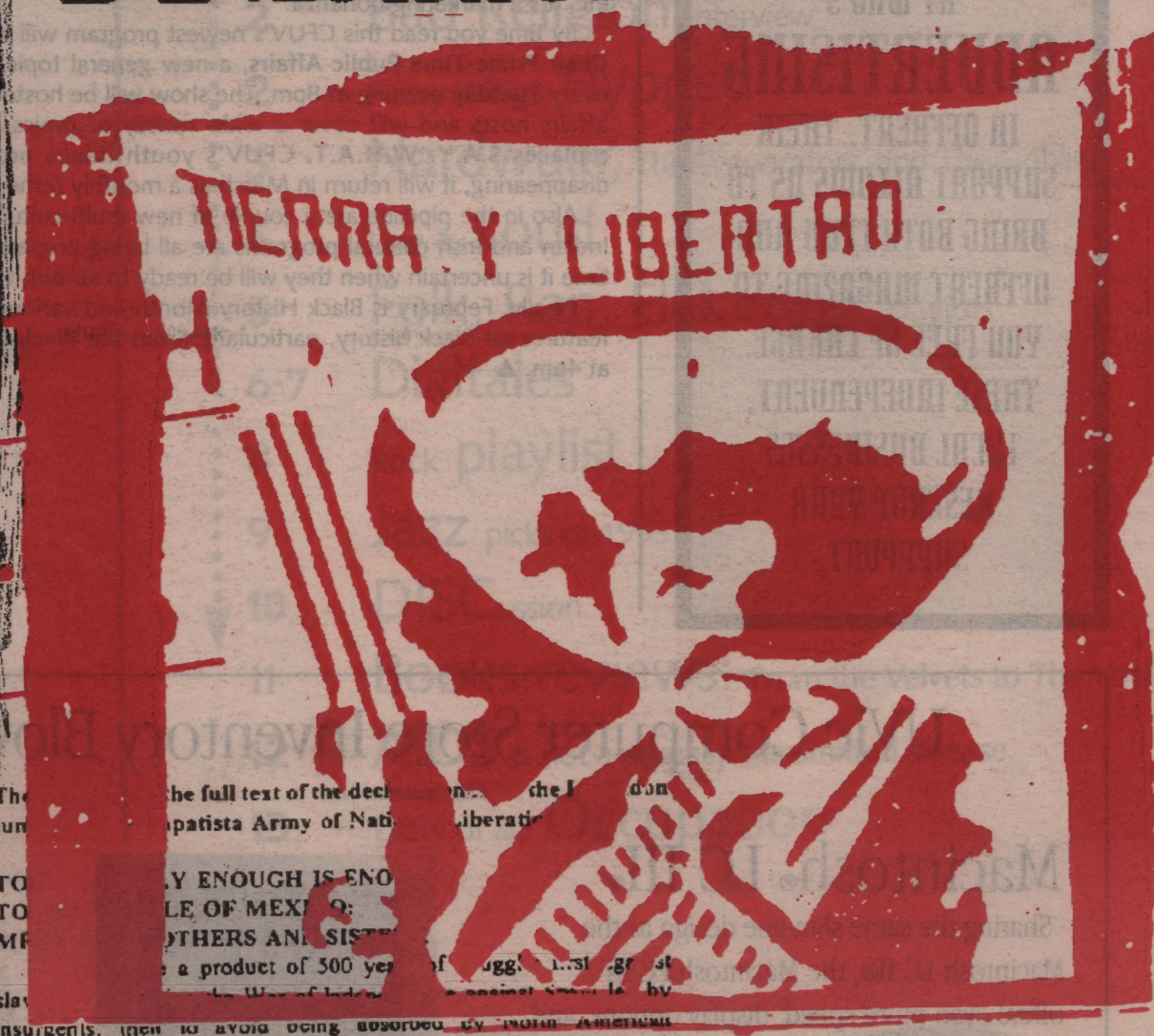
nard wuar

jazz picks

AIDS: don't believe the hype

A Listener's Guide to Victoria's Alternative Radio

# DECLARATION OF W

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jun... Zapatista Army of Nati... Liberati...

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insurgents. then to avoid being absorbed by North American imperialism, then to promulgate our consitution and expel the French empire from our soil, and later the dictatorship of Porfirio Diaz denied us the just application of the Reform laws and the people rebelled and leaders like Villa and Zapata emerged, poor men just like us. We have been denied the most elemental preparation so they can use us as cannon fodder and pillage the wealth of our country. They don't care that we have nothing, absoloutely nothing, not even a roof over our heads, no land, no work, no health care, no food nor education. Nor are we able to freely and democratically elect our political representatives, nor is there independence from foreigners, nor is there peace nor justice for ourselves and our children.

But today, we say ENOUGH IS ENOUGH. We are the inheritors of the true builders of our nation. The dispossessed, we are millions and we thereby call upon our brothers and sisters to join this struggle as the only path, so that we will not die of hunger due to the insatiable ambition of a 70 year dictatorship led by a clique of traitors that represent the most conservative and sell-out groups. They are the same ones that opposed Hidalgo and Morelos, the same ones that betrayed Vicente Guerrero, the same ones that sold half our country to the foriegn invader, the same ones that imported a European prince to rule our country, the same ones that affirmed the "scientific" Porfirsta dictatorship, the same ones that opposed the Petroleum Expropriation, the same ones that massacred the railroad workers in 1958 and the students in 1968, the same ones that today take everything from us, absoloutely everything.

To prevent the continuation of the above and as our last hope, after having tried to utilize all legal means based on our Consitution, we go to our Consitution, to apply Article 39 which says:

"National sovereignty essentially and originally resides in the people. All political power emanates from the people and its purpose is to help the people. The people have, at all times, the inalienable right to alter or modify their form of government."

Therefore, according to our constitution, we declare the following to the Mexican federal army, the pillar of the Mexican dictatorship that we suffer from, monopolized by a one-party system and led by Carlos Salinas de Gortari, the maximum and illegitimate federal executive that today holds power.

According to this Declaration of War, we ask that other powers of the nation advocate to restore the legitimacy and the stability of the nation by overthrowing the dictator

We also ask that international organizations and the International Red Cross watch over and regulate our battles, so that our efforts are carried out while still protecting our civilian population. We declare now and always that we are subject to the Geneva Accord, forming the EZLN as our fighting arm of our liberation struggle. We have the Mexican people on our side, we have the beloved tri-colour highly respected by our insurgent fighters. We use black and red in our uniform as our symbol of our working people on strike. Our flag carries the following letters, "EZLN," Zapatista Army of National Liberation, and we always carry our flag ... combat.

...eforeh... ...e rel... any effort to disgrace our just cause by acc...g us of ...ing drug ...ffickers, drug guerillas, thieves, or oth... ...ame that ...ig... ...ha use... by our enemies. Our struggle follows the constitu... which is held high by its call for justice and equality.

...ere...e, according to this declaration of War, we give our militar... forces, the EZLN, the following orders:

First: Advance to the ca...al of the country, overcoming the Mexican federal army, protecting in our advance the civilian population and permitting the people in the liberated areas the right to freely and ...ocra...ally el...t thei... ...va administrative authorities;

Second: Respect t... ...ives of o... prisoners and turn over all wounded to th... ...ati... ...d Cro...

Third: I...ate ...ummary judgements against all soldiers of the Mexic... federal a...y and the political police that have recieved train...g or have been ...id by foriegners, accused of being traitors to o... country, and agains... all those that have repressed and treated badly the civil polulation and robbed or stolen from or attempted crimes against the good of the people;

Fifth: We ask ...me un...nditional surrender of the enemy's head... ...rs bef... ...ve begin ...y combat to avoid any loss of lives;

Sixth: Su... the robbery of our natural resources in the areas controll... by the EZLN.

To the Peop... of Mexico: We, the men and women, full and free, are concious that the war that we have declared is our last resort, but also a just one. The dictators are applying an undeclared genocidal war against our people for many years. Therefore we ask for your participation, your decision to support this plan that struggles for work, land, housing, food, healthcare, education, independence, freedom, democracy, justice and peace. We declare that we will not stop fighting until the basic demands of our people have bee... forming a government of our country that is free a...

JOIN THE INSURGENT FOR...
ARMY OF NATIONAL ...

General C...

Diary of an Occupation:
Zapatistas vs NAFTA

# Public **Affairs**

by Sandra Smith

Hey, Victoria! CFUV is more than alternative music, it's your alternative voice! That's where the Public Affairs.department comes in. Yes! We have affairs but we don't have them in public! This group of dynamo roving reporters is concerned with the "social issues" and "current events" that affect you–the public. We cover as much as we can on the air and we do it to keep informed listeners like you more informed.

Want to know what isn't getting reported in the mainstream media? Tune into Mediawatch and hear VIPIRG disclose, expose and, well, who knows? They'll keep you on your toes every Tuesday from 12 to 1pm after the noon news which is, for your info, the weekday time slot when you'll hear all the other exciting Magazine Shows -a different topic, different focus and a different host each weekday between 12 and 1pm. Find out what's happening on the local political scene on Mondays, the movement to legalize hemp on Wednesdays, native issues on Thursdays and student politics every other Friday.

Victoria's movers and shakers are going "Into the Streets" and Dean Mollon is dedicated to keeping two steps ahead of them, armed with his microphone, and conducting interviews with everybody from ostrich farmers in Saanich to the Raging Grannies in Victoria (a clandestine interview he conducted in a back stairwell of the Royal BC Museum). "Into the Streets" is broadcast every Monday from 1:30 to 2pm.

Women's issues? Get all the latest news, views and a calender of events pertaining to women on "Women on Air" every Sunday from 3 to 4pm. Gay and lesbian issues are "Out on the Waves" every Tuesday evening from 8:30pm to 9pm...should I go on? Nah, check out your dial tales for other shows and times.

But, we want you to know about THE NEW PRIME TIME PUBLIC AFFAIRS SHOW–"SWIVEL CHAIR," Tuesday nights from 8 to 8:30pm. It's your chance to hear the best of what's going on in public affairs–those are your affairs– so listen to all the spoken word show hosts take a seat in the "SWIVEL CHAIR". We offer underground debate, alternative views and live interviews with the kind of people you don't usually hear in the mainstream media, talking about important issues you might not even know about because they're not getting covered in the mainstream media.

New volunteers and contributors are always welcome. Contact the Public Affairs department with your story ideas. ▲

**WOMEN**
**GET INVOLVED!**

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**TAKE A LOOK AT WHO'S ADVERTISING IN OFFBEAT. THEIR SUPPORT ALLOWS US TO BRING BOTH CFUV AND OFFBEAT MAGAZINE TO YOU FREE OF CHARGE. THESE INDEPENDENT, LOCAL BUSINESSES DESERVE YOUR SUPPPORT.**

# Life at the **'FUV**

by Magnus Thyvold

It's anniversary time. 1994 marks CFUV's tenth year of operation. That's right, 10 years already. Can't believe it? - well it's true. The actual anniversary isn't until December 17 of this year, but we'll be celebrating all year long. Keep your eye out for special 10th anniversary t-shirts, mugs, stickers, buttons, towels, underwear, etc. It's a marketing bonanza.

By time you read this CFUV's newest program will already be on the air. **Swivel Chair Prime-Time Public Affairs**, a new general topic public affairs show, will air every Tuesday evening at 8pm. The show will be hosted by a team of CFUV public affairs hosts and will cover a wide variety of topics of interest. The new show replaces **S.A.Y. W.H.A.T.** CFUV's youth issues program. SAY WHAT is not disappearing, it will return in March as a monthly rather than a weekly program.

Also in the pipeline are a couple of new multi-cultural programs. Japanese, East Indian and Irish cultural programs are all being prepared for their debuts. At press time it is uncertain when they will be ready to air but, we will keep you informed.

Finally, February is Black History Month and various programs will carry special features on Black history, particularly **From the Blackside** which airs every Sunday at 4pm. ▲


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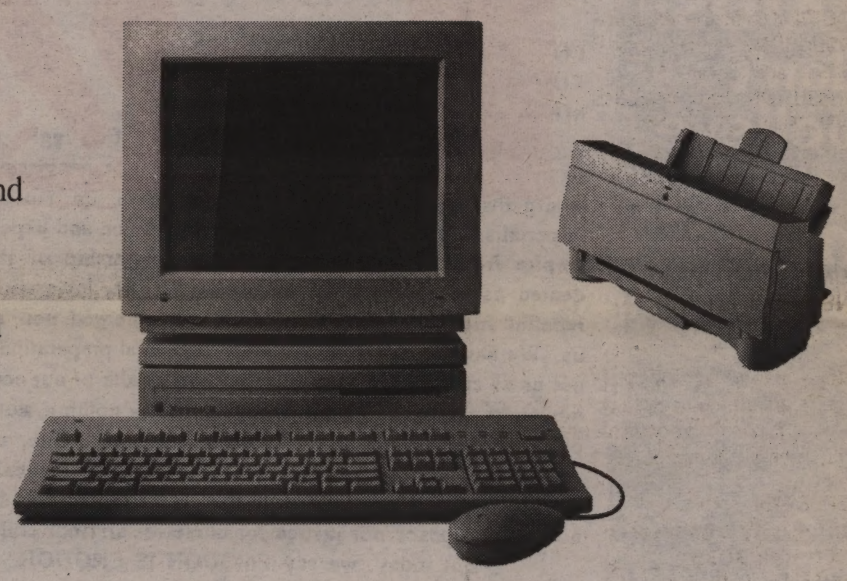

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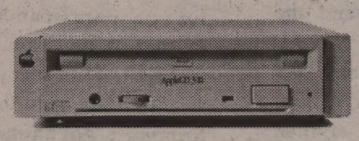

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**EDITOR :** Marcus Hutchings
**EDITOR'S ASSISTANT :** Everyone
**COVER:** Rayola Graphic Design

**PLAYLIST COMPILATION :**
**FOLK:** Ken Newell
**ELECTRONIC:** Quentin Rogers
**JAZZ:** Arnold van Klaveren
**RAP:** Degree
**ROCK:** Cruiser
**ROLLIN' AND TUMBLIN':** Eric LeBlanc

**CONTRIBUTORS :**
Larry, Amazing
Degree's Sac
Sam Ditshego
Scott W. Gray
John-Henry Harter
E. Haughton
Clint Hutzulak
Kelly Kijek
Eric S. LeBlanc
Keith Powell
Sandra Smith
Magnus Thyvold
Gareth Wynne

**TYPING :** Melissa Looy
**PROOFREADING:** Everybody
**PRODUCTION :** Rayola Graphic Design
**ICONS :** Pat McEown
**DISTRIBUTION :** Fast Greg Pareis
**ADVERTISING :** Brian Pareis
**PUBLISHER :** Kate Pasieka

**REQUESTS:** 721-8700
**NEWS:** 721-8701
**BUSINESS:** 721-8702
**ADVERTISING:** 721-8704
**FAX:** 721-8728

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**OFFBEAT / CFUV**
**University of Victoria**
**P.O. Box 3035**
**Victoria, B.C.**
**V8W 3P3**

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# What's inside this month

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## OFFBEAT Forum

### Dear Offbeat,

I write in regards to the Juliana Hatfield Trio show reviewed last issue by Nevin Thompson.

Sweeping statements like "Victorians are a pretty dumb bunch" are "demeaning" and ridiculous.

To single out those "guys in dresses" as representatives of Victoria is "pretty dumb".

And so what if people talked during songs. Since when is conversation a crime? (Reminds me of the December Mazzy Star show at Harpo's when lead singer Hope Sandoval told the audience to shut the fuck up.) I'm certain Hatfield can take the hassles of the music business, like border crossing hassles and criticism by the *Times Colonist*.

Nevin Thompson shouldn't be worried that 99 percent of your readers disagree with his opinion. This is a democracy, regardless of how misinformed and misdirected.

I attended both Hatfield's Halloween show and her previous summer show. In my opinion, Hatfield's performances were half-assed. Her music may be fair to "pretty excellent", but her attitude needs re-tuning.

I hope Thompson will remember in his future reviews that his responsibility as a critic is not just to entertainment but also to inform in an unbiased manner.

*Elspeth Haughton*

### In response to "Who's got the Fattest." Dec. Offbeat

We in Disturbed Company (or Dis.Co. or Discompany or whatever) would like to think of ourselves as Victoria's rap alternative, in that we offer an alternative to the uninspired, ignorant, sexist, homophobic horseshit of other Victoria rappers. This, of course, is not to say we don't make mistakes, a big one of which was inviting Sound Advice on stage at our gig at Harpo's in November (with Six Cents and Left of Center).

As anyone who was there at the end of the show will remember, (not many, as most of the crowd left during S.A.'s horrid freestyle session) it was a member of Sound Advice (the little one, and I don't need to mention any names) who dropped the microphone and broke it. Harpo's held us responsible, of course, as it was us who invited them on stage. This wasn't what pissed me off. What got to me was that while Sound Advice made no attempt to deny that they broke the mic, they also refused to accept responsibility and pay us back for our loss.

Why? "I'm a rapper, I break mics. What do you think I am, a girl?" That was the excuse I got. You boys cost me a lot of money, so don't expect me not to be choked. You fucked us over in a big way, and all I can do is write letters and hope that one day you get what's coming to you.

So, let me get to the point. To Sound Advice: You can get the fat bozack, my friends. I know you've already been banned from most Victoria venues, so I can't be the only person who feels this way. And to CFUV: Please, I urge you, find a hip-hop DJ/columnist who actually cares about the music, rather than an un-intelligent b-boy poseur who only writes and programs for himself and a few friends.

Thank you,
*Sherwood "4-N-Sick" Seabrook.*

### Review What???

Dear CFUV/*Offbeat*/Whoever,

I have been a dedicated CFUV listener and supporter for many years and have enjoyed the "Alternative" to the sounds of mainstream, Much Music, etc. Lately your "Rock" shows are a sad affair with few exceptions! Blah, blah, blah...

I and many others think that CFUV should review their current status objectively and severely.

Save CFUV. ▲

# THE BAD RELIGION INTERVIEW THAT ~~NEAR~~ NEARLY WASN'T

by Keith Powell

Maybe I shouldn't complain. I didn't really care if I interviewed Bad Religion or not. All I wanted to do was avoid the obscene $17.25 ticket price. I set up a sound check interview with Bad Religion with their new label, Atlantic. The woman I spoke to told me to go down to the club at four p.m. When I arrived they weren't there yet and some Perryscope guy told me to go home because, according to him, the show wasn't going to happen. As I was about to leave, the Bad Religion tour bus pulled up and they quickly loaded in and locked the door. By this time I had hooked up with this guy named Ian who writes for the UBC student newspaper. We went in a back door and were told by another Perryscope employee that there was "no press planned." I explained that I set it up with the label, not the promoter, and she told us to wait outside until they were "ready for us." We waited for an hour and a half. Then we talked to a roadie for Bad Religion who let us in the club and told us to wait there while he went to get the road manager. While he was gone, the Perryscope guy who told me earlier to go home stomped over and demanded to know what the fuck we were doing in there. I explained that a roadie for Bad Religion let us in and he was off to get the road manager. To that we were told to "get the fuck out." But I insisted that we were let in by someone with Bad Religion.

"I don't care - I'M in fuckin' charge here! If you're not out by the time I count to five you will be PHYSICALLY REMOVED!!" I gave him my best "you power tripping asshole" look and left.

Later on, we struck up a conversation with the women working in the catering truck and it was, believe it or not, them who came out, gave us our press passes and told us the interview wasn't going to happen until after the show was over.

After the show, Ian and I were taken outside and introduced to Greg Graffin. Looking at his watch, he asked how long the interview would take.

"About fifteen minutes" I replied.

"Okay then, onto the bus."

While getting on the bus we told him about the guy who hoofed us from the club during their soundcheck. "Yeah well," he said. "We try and tell bouncers not to beat people up or anything, but they can be assholes regardless of what we say."

The conversation began with Ian asking about the motivations that keep Bad Religion going. Graffin replied it's that they're determined. "There's an internal drive to be productive" he said. "And we take it upon ourselves to improve. It's a commitment to ourselves and to our fans to get better each year. If you have that commitment, you'll get results, and if you get results there's no reason to stop."

Some major criticism that Bad Religion has taken in the past few months is their switch from the Epitaph label, which they own and operate themselves, to Atlantic, a major label. But Graffin doesn't see the irony in this.

"If you want to judge a band by its politics, that's fine. But Bad Religion has always spoken out against 'arbitrary criteria' for judging someone and to us that's pretty arbitrary. Politically, I don't think there's many flaws you can have with Bad Religion, either. I mean, we've never spoken out against corporations that are inclined towards communications and Time-Warner is who owns Atlantic. And they're not making bombs, they're not doing things I think are unethical. And it's true that they're part of the big corporate machine, but so is Epitaph. Epitaph's a corporation, too."

This stand is in direct contrast to a statement Jay Bentley made to GOYA Fanzine two years ago about the need for an "alternative alternative" because "alternative is now MTV." And although Graffin says it's completely innocent, the appearances of Pearl Jam's Eddie Vedder and Concrete Blonde's Johnette Napolitano on their newest LP gives at least the appearance of an attempt to tap into the Calvin Klein grunge crowd. Graffin hotly denies this. "For 'mainstream credibility' they would have ME on a Pearl Jam record. That would create a lot more publicity." Graffin says that Vedder has been a friend since Pearl Jam opened for Bad Religion in Germany, and his appearance is completely spontaneous. "He was in town when we were recording so I told him to come down to the studio.

"As for Johnette, she's been a friend since 1980 and I've always wanted to sing with her but never had the chance. So this was an opportunity."

A more domestic controversy arose this past summer with Bad Religion's no show at the Highwood Festival. There was a rumour circulating that the guy who put the festival together put Bad Religion on the bill without even approaching them and both organizations had lawyers battling it out on the squash court. Graffin says that isn't true. He had laryngitis. But he also said that even if he wasn't sick they probably would have cancelled because they didn't realize that "it was a big rock and roll thing with, like, Jefferson Airplane. It's not appropriate for Bad Religion."

But throughout all these controversies, it has become apparent that they are changing a part of the music business, even if in a small way, in their desire to play all ages shows almost exclusively. "I don't think it's good to exclude people under 18," he said. "But by the same token, if the club isn't making as much on alcohol, it's not hurting me any."

Not widely known is that Greg Graffin is a Ph.D Candidate and teaches Paleontology at Cornell University. Which doesn't leave him much time for other things. But Graffin doesn't mind. "What better thing can you have than something you love to do and be able to make a career out of it?" he said. "But by the same token, I take it upon myself to be busy at all times. If I'm not on tour with Bad Religion, I'm furthering my academic career. Which is really like two careers. Both are extremely rewarding but keep me extremely busy. So whenever one becomes dull or mundane, I'd stop." ▲

# FUZZIN' OUT with amazing Larry

## February's Flypped for Fuzz Fiends

Hey kids! Welcome to the first Fuzzin' Out of 94. It looks like it's gonna be a groovy lil' year for garage rock and cool sounds. The Xmas holidays were good to old Amazin' Larry, with bands from all over this groovy globe sending me their latest releases.

I'm gonna start this year off with a band I've been wanting to write about for years. Thee Flypped Whigs are four-piece from Fairfax, Virginia who have actually been around since the late 80's. These cats are so primitive that I have only just received their first demo tape. It seems the Whigs needed time to "evolve." This is not to say that Thee Flypped Whigs have changed their sound. It's true they're out of the cave and can walk on their hind legs now, but that primal "Whig-essence" is still there. Whether they wear suits or stripes, you can bet you're gonna hear some raw, fuzzed-out garage rock played on vintage Vox gear. Quite often, the Whigs will bill themselves as "the last of the all-Vox combos," meaning that every instrument they play is a Vox (yeah!). The guitars, organ, even the drumkit is Vox and they play 'em through (you guessed it) Vox amps.

The demo tape is a buzzy lil' low-fi beauty. All the tunes are super catchy, and all but one are originals. My personal favourites are "Cheshire Girl," "The Man From W.H.I.G." and "Caveteen," a really trashy garage classic. Dave "Knucklehead" Gray is the Essexfied Mark IV bass player for the Whigs, Scott "Scooter" McMurtray plays the super-Beatled, Tone Bent Mark VI guitar, Aldo "Ray" Giusti plays the Vox skins, and Richard "Loophole" Ward plays a Buckinghammed-up Continental organ, and sings. Richard (a cat who I've met a couple of times) also gets the credit of being recently married to Canada's #1 go-go gal and Feline Frenzy editor Glynis Wilson. Congratulations! Write to Thee Flypped Whigs c/o Richard Ward, 3159 Plantation Parkway, Fairfax, VA, 22030, U.S.A.

Secondly this month, I have another "F" band to tell you about. A brand new combo from Vancouver has just hit the garage scene in a big way by releasing a single on Primitive Records. The Fiends' Zombie-A-Go-Go is a three-song seven incher featuring more of that great low-fi sound, (or as the Fiends call it - 'low fiendelity sound'). Just before Christmas, I went over to Vancouver to see these guys play their first gig. They shared the bill with The Strolling Clones at The Town Pump. For a first gig I was really impressed with The Fiends' sound and look. Dressed in matching black turtlenecks and Dracula blood, with a drummer dressed up like one of the zombies from 'Night of the Living Dead,' The Fiends blasted through a set of classic garage covers and impressive originals. Standard garage stompers like The 5 Canadians' "Writing On The Wall," and Keith Kessler's "Don't Crowd Me" blended in nicely with The Fiends' own "Two's A Crowd" and "My Ghoulfiend."

The line-up looks like this - Greg Johnson on lead vocals (previously in The Worst); Thee Brian on bass (previously in The Enigmas); Dan Small on guitar (ex-Lung Slug); Johnny 13 Fingers on organ (played in Color Me Psycho); and James T. Massacre on drums (formerly of House Of Commons). The Zombie a-Go-Go single is one you don't want to miss, but be sure to look out for The Fiends full length lp on Music Maniac Records in February some time. Write 'em NOW! The Fiends, c/o Greg Johnson, 380 E15th Ave., Vancouver, B.C. V5T 2R1.

By the way, you can hear these and other garage bands from all over this way-out world, by tuning into my radio show "Garage Grooves" on Saturday midnights. Keep Groovin'... ▲

Flypped Whigs

# NARDWUAR, THE EVAPORATORS, AND THE GOBLINS.

A summary-interview transcribed by the Idiot From Minsk (Kelly Kijek).

NARDWUAR THE HUMAN SERVIETTE= (1) a mystical tissue that came to life long ago in ancient Egyptian History, (2) Vancouver musician who's credits include vocalist for The Evaporators and organ player for The Goblins; disc jockey at UBC's campus radio station CITR; interviewer extraordinaire who has tackled some of our favourite media personalities with his unique blend of questions (example: Nardwuar asked ex-President of the United States Gerald Ford "Why would they (the United States) take an interest in Canada. Canada being a nation filled with clam chowder, salmon...why would they care?"); record producer and promoter; his zodiac sign is Cancer.

It's been a year now since I was first introduced to Nardwuar The Human Serviette. Ever since I saw Nardwuar on Shaw Cable interviewing media personalities with his unique approach, I went on a crusade to find out as much as I possibly could. After a year of frantic searching, I retrieved the information I needed:

The Nardwuar compilation albums, **Oh my God my mom's on Channel 10**, and **Clamchowder and Ice vs Big Mac and Bombers**. Unique Nardwuar interviews with media personalities found on all Nardwuar related vinyl. My introduction to The Smugglers through the album **Nardwuar The Human Serviette Presents The Smugglers At Marineland**. Everything I had retrieved thrilled my longing earlobes with musical delight.

When The Evaporators came to the CFUV Halloween Bash show on October 30, 1993 to open for The Smugglers and Bum, I had the chance to do an interview with Nardwuar, Scott Livingston (Evaporators and Goblins drummer) , John Collins (bass player for The Evaporators, trombone player for The Goblins, and member of a Nordic metal band called Thorsen who are on Meat Records in Seattle) , and Wassil (a member of the band Wee Bee Birth And Cows, an organizer of all ages gigs at the Hastings Community Centre in Vancouver, and publisher of a fanzine, **The World According To Wassil**- available from 2961 Pasture Circle, Coquitlam, B.C. V3C 2C3). Here's the outcome.

One day in gym class, Nardwuar and Scott Livingstone, while doing push-ups, came up with the idea of doing a rendition of the Kingsmen's classic "Louie Louie" for their High School Variety show. Nardwuar would play keyboards while Scott banged away on his drums. When the show came Nardwuar and Scott didn't end up doing "Louie Louie" as their performance piece but instead compensated with their versions of The Cramps song "Human Fly," and The Sonics' "Shot Down."

Dave Carswell heard about Nardwuar and Scott's musical projects and asked them if he could play guitar for their band. Nardwuar and Scott, hesitant at first about Dave's bluesy guitar style, eventually came to the conclusion of letting him join.

The Evaporators formed on February 20, 1986. Since that time, Bill Baker (currently the owner of Mint Records), and Lisa Marr (who is one-third of the all female trio Cub) have had a stint as a member of The Evaporators. When Lisa Marr left she was replaced by John Collins, former member of a mod band called On The Go, and is presently the bassist for The Evaporators.

Since their formation, The Evaporators have done many shows, and released many noteworthy tunes such as "El Degas" and "Citizen Freak". In January '93 they shot a music video for "Welcome To My Castle" directed by Bill Mullen, whose credits include the idea behind the film "Terminal City Ricochet" and a Movieland video. I recently saw Nardwuar, The Evaporators, and The Goblins featured on the Much Music program Indie Street. I decided to start off the taped portion of the interview with an inquiry regarding the Indie Street coverage.

Nard: The Indie Street thing was garnered through Jay Scott, booker of D.O.A. Jay got us an interview with New Music. They played that interview eventually on Much Music about five months later. More importantly than the thing on Indie Street is that Jay Scott actually got us on LG73. The Goblins played live on LG73. We have an 8-track available of The Goblins live on LG73. We did E.M.F.'s "Unbelievable". Unfortunately, now, Killdozer has covered "Unbelievable," making our version inept.

ID: Any new releases coming up?

Nard: The next thing will be, hopefully, an Evaporators "I'm Going To France" single, featuring four songs, an interview snippet, "Nardwuar vs Gorbachev." Also the potential hit "Winnipeg '64", all about Neil Young's first band The Squires. And on the B side "You Got What You Want," a cover of a band called The Sorrows from Europe in the 1960's. More interview stuff and eventually an instrumental song called "The Wonger." After that I'd like to do a Guess Who tribute record. A tribute to The Guess Who with some bands paying tribute to The Guess Who because The Guess Who were the best band that can ache any style. They're pure 60's punk rock. The early, first three albums, were amazing. The fourth album was their breakthrough album, but the first three albums were great. That's my next sort of project. But on the distant horizon, hopefully, before Christmas, the "I'm Going To France" single.

ID: What's your favourite interview of all time?

Nard: I don't know exactly what the favourite interview of all time is. I don't think I've actually done it yet.

ID: Who have you interviewed lately?

Nard: Over the summer there was Tommy Chong. There was Courtney Love, y'know of the band Hole, part II. I talked to her. That was exciting. I'm afraid to talk to her for the third time because she may beat the shit out of me.

ID: Did you find anything about Kurt Cobain?

Nard: I kept on talking to Courtney Love about Kurt Cobain. She just said "Just ask Kurt Cobain! Just ask Kurt Cobain! Just ask my husband," because all I really cared about was, y'know, Kurt Cobain. No, I love Courtney. But it was real fun talking to Courtney because she put me in my place. She called me a fucking bastard, and more people should do that as well. But, actually, the Courtney Love interview over the summer and the Tommy Chong. Y'know Tommy Chong, he was actually in Bobby Taylor and The Vancouvers, an early Vancouver rock and roll band. They were the first non-black band signed to Motown, and Tommy Chong discovered Michael Jackson. So that was a real great interview that we did at the Highwood Music Festival in Alberta.

ID: How was Highwood?

Nard: I really enjoyed the Highwood Music Festival. Scott of The Evaporators, How would you comment about the Highwood Music Festival?

S.L.: I enjoyed it too. We knew what we were getting. We were not getting any money. We were just gonna get a really fun time.

Nard: It was good. Unfortunately the cheque we got bounced. Now I didn't care but... John, bass player for The Evaporators and trombone player for The Goblins, what would you say about the Highwood Music Festival?

J.C.: I would say that Paul Hughs is the biggest scam artist in Canada at this time.

Nard: Why is that? I think he's a good guy.

J.C.: No you don't. He's a cold calculating huckster. He's realized that punk rock bands are stupid and inexperienced and are used to only their own scene. And he's found a little sub-culture that he's gonna exploit and they're so powerless and unused to the whole legal system, that they'll just put up with it. It's already proven, for two or three years in a row now.

Nard: What happened when you got that cheque for three hundred dollars?

J.C.: My three hundred dollar cheque to The Evaporators bounced with a resounding boing. We had spent almost three hundred dollars on gas. We showed up. The show is a big scam. The earth was so gnarley that we couldn't sleep on it.

S.L.: The true pathetic thing is that we knew this was coming the whole time.

Nard: Let's end this portion of the interview. So, basically that was the answer to the Highwood Music Festival. Nardwuar enjoyed it because he loves playing anywhere.

ID : So (Nardwuar) are you going to interview Jason Priestly this (now past) Halloween?

Nard: About Jason Priestly, Scott actually met Jason Priestly's sister.

S.L.: I met her at a friend's house. She was living there. We talked about celebrity roasts.

Nard: We were thinking of doing a gig called the Jason Priestly Celebrity Roast. It's a gig we put on in honour of Jason Priestly. Apparently, he's o.k.'d the idea. So, Jason Priestly has o.k.'d the idea for the Jason Priestly Celebrity roast sponsored by Nardwuar The Human Serviette. But I'm not sure if it'll actually happen.

ID: The song "Pregnant" was sung by the lead vocalist of Cub at first. Is that correct?

Nard: Lisa Marr, who is in Cub ...one time I saw her by the Coke machine (ha, ha, ha) at CITR. I said "Hey Lisa, do you wanna join The Evaporators?" She sang in The Evaporators for a little bit. She sang the song "Pregnant" a few times. Dave Carswell, guitarist of The Evaporators, also in The Smugglers, wrote that song. But she sang it a bit, because she was in our band, but then she eventually moved on to other bands. Actually, her boyfriend Billy eventually joined The Evaporators too. He now runs Mint Records. He ended up leaving the band, same with Lisa, and we ended up getting John Collins who commented earlier about the Highwood Music Festival. But, yes, in the very beginning Lisa did sing that song.

ID: Tell me about The Evaporators' dunebuggy.

S.L.: It's a `69 Dunebuggy. Beautiful metallic orange. We all enjoy riding in it. I found it in North Vancouver. It's a Volkswagen.

(Somewhere along the lines of this interview we got onto the topic of 8-tracks somehow)

S.L.: They're legitimate 8-tracks. About forty-three minutes long. All the rarest of rare Evaporators. Nardwuar interviews. Full colour covers. 8-track cartridge at top of the line. New releases. Limited edition. Twenty of each made. So get all the collection. Tosk 8-tracks. Subsidiary of a Nardwuar records. Look out for a new Superconductor live 8-track and many more wonderful releases coming out to a mail order catalog near you.

Nard: And the mail order catalog, in case anyone is wondering, is: P.O. Box 270-21, 1395 Marine Dr., West Vancouver, B.C. V7T 2X8

And 1395 Marine Drive, in case anybody wonders, is a 7-11.

ID: What's in the future for The Goblins?

Nard: I'm not exactly sure what is in the future for The Goblins. We feel embarrassed, we might be embarrassing rock and roll with The Goblins. But there are Goblins t-shirts and Goblins 8-tracks available at the above address. Someday, probably there will be a record, maybe a seven inch available as well.

ID: Anything happening with the Shaw Cable program?

Nard: Unfortunately, they'll air anything I give them but it just has to be edited and I don't have any editing facilities. So nothing's really been happening recently. But as I mentioned earlier there was the Tommy Chong and Courtney Love that are just waiting to be edited.

ID: Any new bands you've discovered?

Nard: Well, there's tons of new bands everyday that are coming out with lots of cool stuff. There's another neat band called Neutral Milk Hotel on the Share Doll Label of Seattle. Actually, I think they're from Colorado. They have the best guitar sound I've ever heard. I learnt this through CITR radio. This is for OFFBEAT magazine which is part of CFUV radio and I only would've learnt this if I was a member of CITR. So I would've never learnt about the band Neutral Milk Hotel if I hadn't joined CITR. So join your local campus community radio station.

ID: Thank you very much for your time.

Nard: And if I can do it, anybody can. Thank you.

During this interview I had forgotten my question sheet at home, so I got in contact with Nardwuar once again to ask the forgotten questions. When I reached Nardwuar, he gave me some rather tragic news. After the Halloween Bash show at around 2 a.m., The Evaporators van was hit by a 22 year old drunk driver on New Port Street in Oak Bay. Nardwuar and Sarah from Kreviss came out of the crash alright but others weren't as fortunate. Hugh Baker, who was seen selling memorabilia at the Halloween Bash show, came out of the crash with broken teeth and a broken jaw. Scott Livingston, drummer for The Evaporators and The Goblins, received a broken wrist. Mark Tounnier, who can be seen on the back cover of the *Ice and Clamchowder vs Big Mac and Bombers* album, had his shoulder broken. Dave Carswell, guitarist for The Evaporators and The Smugglers, had a cut hand and sore neck. The van was totalled. In conclusion to this article I'd like to end off with a Nardwuar quote:

"Don't Drink and Drive." ▲

# Live & Loud

**Mazzy Starr, St. Johnny**
**Harpo's Cabaret**

Attitude, attitude, attitude. Some bands got it in spades. There's nothing worse than a band with a petulant, crybaby attitude. Mazzy Starr's got that in truckloads. Singer Hope Sandoval is very fetching when she 's pouting, but as performance it sucks.

Mazzy Starr do this low-key, quiet sort of thing. In the happy "we're-enjoying-ourselves" atmosphere of Harpo's you could hear people having a good time along with the music. There was much applause after each song. All this clearly offended the tender sensibilities of the band. They would play a song, look unhappy, confer among themselves and maybe play another while looking unhappy. Or maybe they'd look unhappy and leave the stage to pout.

Marcus from Harpo's would go talk to them and they'd drag themselves back on stage. This happened several times

The highlight of the evening was when Hope whined from the stage, "Why don't you just shut the fuck up. I mean, you fuckin' paid 8 bucks to fuckin' see us." That's right, baby, WE paid eight bucks to see YOU perform, not throw a temper tantrum. If you need people to sit quietly on their hands while you play, get your self booked into a theatre, not a club. And if you like people to be a little quiet, be mature about it. From other articles I have read about the band, this sort outburst is a fairly regular feature of their show.

All in all, Mazzy Starr took more than an hour to play maybe 35 minutes of music. That was it for eight bucks. Don't get me wrong, I like Mazzy Starr's albums, that's why I went to see them. I just didn't like them.

As for New Jersey's St Johnny, why'd they come so far to be so boring? A big waste of time.

**Magnus Thyvold**

**Buzzcocks, Pigment Vehicle**
**Harpo's**

This whole punk revival thing can be really annoying and humiliating for both the bands and the people who buy their records or go to their shows. Just look at 7 Seconds and SNFU. Two formerly legendary bands who got back together, released, at best, mediocre records and dragged their tired old asses around the country trying to relive some of their former glory. Then there's the Buzzcocks.

The Buzzcocks, along with The

Undertones, are, in my never humble opinion, the best and probably most influential of the pop oriented British punk bands of the seventies. So the prospect of actually getting to see them was exciting, but there was the nagging feeling that there was the potential for something happening along the lines of Spinal Tap. Those fears were quickly dispelled.

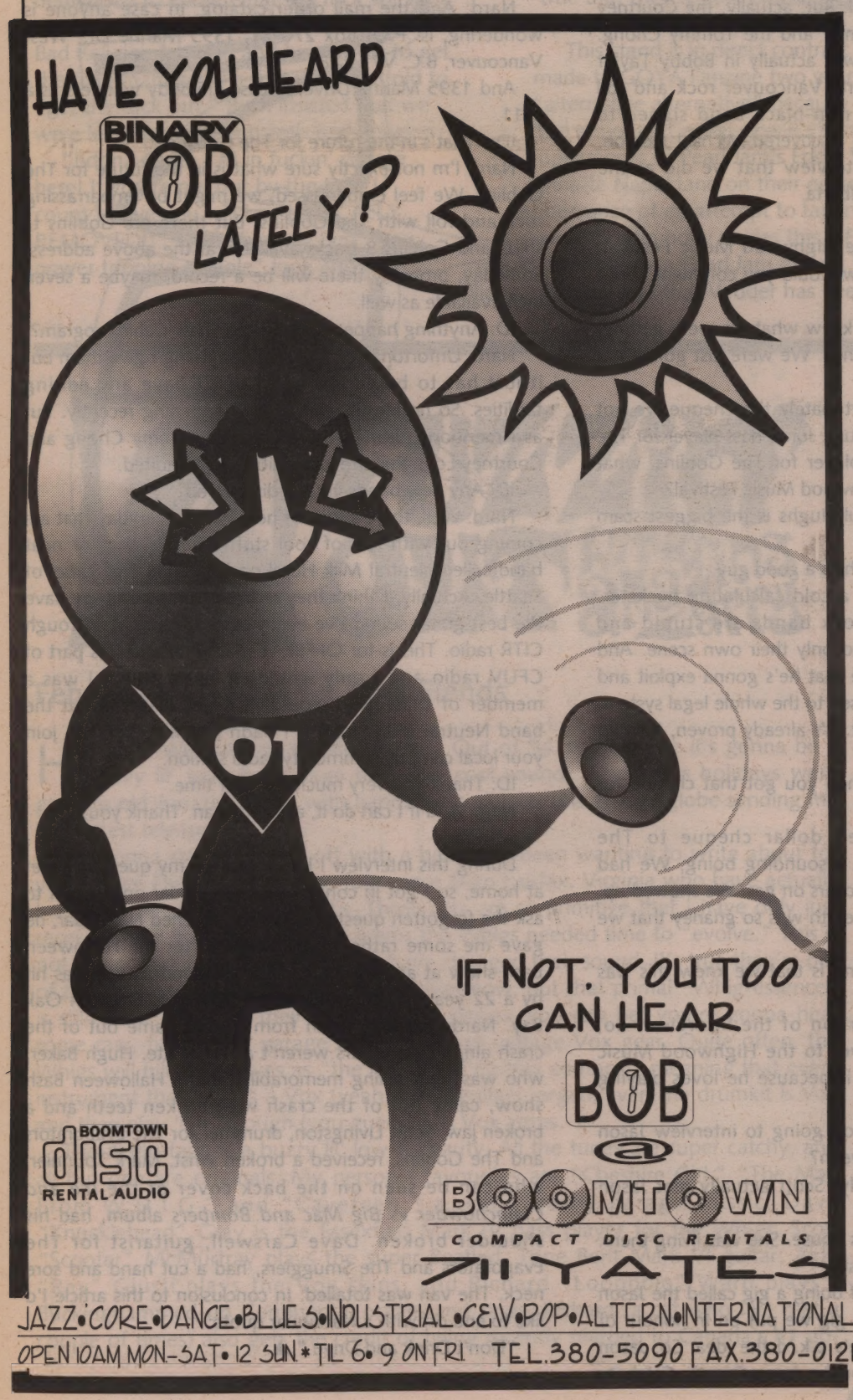
After a really good, but maybe a bit too technical set by Pigment Vehicle, the Buzzcocks began with a burst of energy not seen in a lot of bands even half their age. After a couple of newer tunes they played my favorite Buzzcocks song, "Autonomy." I think I spilled my load all over the dance floor. I mean, this was the real thing and remaining original members Pete Shelley and Steve Diggle played with an energy and enthusiasm that did not look contrived. After classics like "Orgasm Addict," "Ever Fallen in Love," "Chainstore," "Love You More," "Whatever Happened To" and "Oh Shit" I realized that I had not witnessed just another gig. This was something special. The Buzzcocks managed to pull off their version of punk revivalism with credibility intact. They also showed that they can rock harder than the bands that imitate them today.

**Keith Powell**

**The Rheostatics**
**Harpo's**

I have a lot of admiration for any band that can go onstage at 10:30, and play right until 2:00, with only a half hour break. Not only did the Rheostatics play an extraordinarily long set, they also opened for themselves, took the time to talk to the audience, and were able to continue playing after some drunk prick at the back of the club yelled "boring" during a quiet moment in their second set. This explains why the Rheostatics are thirty points ahead of the struggling Tom Cochrane Group in the hockey standings: they play well. Despite the immediate horror on the audience's face when the guitarist started playing a Steinberger guitar (one of those dorky Howard Jones type affairs, with a body the size of a paperback novel and the distinct absence of a headstock), the Rheostatics promised to win the audience's favour, and I am certain that they succeeded. A long set filled with diversity, dynamics, and references to winters in Saskatchewan seemed to be exactly what the audience wanted from these four. The band responded well to the audience (exemplified in the sing-along beginning to their first encore, played from the second-story dressing room window on acoustic guitars). My only fear is that when the Rheostatics return to Harpo's, which I'm sure they will, it will not be on a Thursday "student night", and with the higher ticket prices, they won't get the audience response that they had this time. If this happens, store this fact in your mind: the Rheostatics are really good live, and you may want to consider forking out the extra cash for tickets to see them. Who needs to eat when you could see a band this good?

**Scott W. Gray ▲**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## RAP PLAYLIST

| ARTIST | TITLE | LABEL |
|---|---|---|
| DAS EFX | *Straight Up Sewaside* | Eastwest |
| Del Tha Funky Homosapian | *No Need For Alarm* | Elektra |
| KRS One | *Sound of the Police 12"* | Jive |
| P.R.T. | *Black Business* | Profile |
| Volume 10 | *Pistol Grip Pump 12"* | Immortal |
| The Wascals | *Hard Rhymes 12"* | Delicious Vinyl |
| KRS One | *Return of the Boom Bap* | Jive |
| Casual | *Fear Itself* | Jive |
| Black Moon | *Enta Da Stage* | Wreck |
| Spice 1 | *187 He Wrote* | Jive |
| Tribe Called Quest | *Midnight Marauders* | Jive |
| De La Soul | *Buhloone Mind State* | Tommy Boy |
| Fugees | *Boof Baf 12"* | Ruffhouse/Columbia |
| Snoop Doggy Dogg | *Doggystyle* | Death Row/Interscope |
| Masta Ace | *Slaughterhouse* | Delicious Vinyl |
| Pharcyde | *Otha Fish 12"* | Delicious Vinyl |
| Sinsemilla | *11011 The Demo* | Independent |
| Ghetto Children | *Monologues & Soliloquys* | Independent |

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## EXCEPTIONAL ELECTRONIC ESCAPISM

| ARTIST | TITLE | LABEL |
|---|---|---|
| FIRES OF ORK | *EP* | APOLLO |
| SPACE TIME CONTINUUM & TERRENCE MCKENNA | *ALIEN DREAMTIME* | ASTRALWERKS |
| PLASTICMAN | *SHEET 1* | +8 |
| SUN ELECTRIC | *KITCHEN* | R&S |
| VARIOUS | *DEFINATIVE AMBIENT* | RISING HIGH |
| ORB | *LIVE 93* | INTERMODE/ISLAND |
| ALIEN COMMUNITY | *ALIEN COMMUNITY* | FAX |
| VARIOUS | *FEED YOUR HEAD* | PLANET DOG |
| DATACLOUD | *DATACLOUD* | PROBE |
| IRRESISTABLE FORCE | *IRRESISTABLE FORCE* | RISING HIGH |

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## Folk'n New Releases

| Artist | Title | Label |
|---|---|---|
| Asleep at The Wheel | *Tribute To Bob Wills* | EMI |
| Don Campbell | *Free Falling* | Independent |
| Martin Carthy | *The Collection* | Green Linnet |
| Doug Cox | *Canadian Borderline* | Malahat Music |
| Dry Branch Fire Squad | *Just for the Record* | Rounder |
| Ferron | *Driver* | Cherrywood |
| Gallaher & Galbraith | *The Road West* | Independent |
| Michael Johnathan | *Dreams of Fire* | Poetman |
| Mad Love | *Knockin' the Myth* | Moose |
| Barra MacNeils | *Closer To Paradise* | Polygram |
| Keith Malcolm(yea!) | *Plays His Own Stuff* | Independent |
| John Marian | *Pulling for the Woods* | Independent |
| Ellen McIlwaine | *Looking For Trouble* | Stony Plain |
| Katy Moffat | *Greatest Show On Earth* | Centerfire |
| Maira Muldaur | *Jazzabelle* | Stony Plain |
| Ranch Romance | *Flip City* | Sugar Hill |
| John Reischman | *North of the Border* | Rounder |
| John Renbourne&Robin Williamson | *Wheel of Fortune* | Flying Fish |
| Travels With Charlie | *Uncle Herb's Amusements* | Malahat |

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# DIAL TAL

## monday

**6 am ROCK**: *Monday Sickness.* For those of you who don't feel well rested after the weekend we offer you... Monday Sickness. An excercise in patience which, when applied liberaly with copious amounts of caffiene, is garaunteed to get you up. With your hosts, Ben & Andre.

**8 am FOLK**: Randy and Luke mix it up in a rotating jumble of folk and more.

**10 am CLASSICAL**: Rising from the deep dark dungeons of CFUV the Phantom will be live and in spirit bringing your musical phantasies to life.

**noon CFUV MAGAZINE** News Weather Sports

**12:15 pm PUBLIC AFFAIRS**: Bill Tate looks at politics, the environment, and the Gulf Islands.

**1 pm GAY/LESBIAN**: *This Way Out.* (Syndicated) The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews, and features.

**1:30 pm PUBLIC AFFAIRS**: *Into the Streets!* In these times of legal bullets fired by corporate machine-guns we can only take power and go into the streets!

**2 pm NEW MUSIC**: *New Album Review* Carl Jensen brings you the newest of the new.

**3 pm ROCK**: *Everything You Always Wanted To Hear But Were Afraid to Listen To..* We hate our name. Any ideas for a new name? Call us during our show and you may win a CD. Alternates with Kristeen and Erica.

**5 pm JAZZ**: *Footprints* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. From the "Alligator Crawl" of Armstrong to the "Giant Steps" of Coltrane. This 3 hour program will favour those artists who fit Lester Young's dictum - "Ah, but can you sing me a song?" Alternates with *Five Spot* with host Chris Johns every other Monday at this time. That's 9:30 for those of you in Heart's Content, Nfld.

**8 pm CENTRAL AMERICAN**: *Centro America Al Dia.* (Bilingual) News and views, culture and commentary, and of course, music from Central and Latin America. Broadcast in solidarity with the struggles for peace and justice in Central America.

**9 pm WOMEN IN MUSIC**: *Beating Time.* Victoria's only show on women and their music. We promise the unusual, irreverent, political sweet and sour.

**Feb. 14**: Performance: Music as Theatre

11 pm ROCK: The Numeros D'urgence Feu-Police-Medical Show. Okay, now that you've boycotted you-know-who, for Cruiser's sake, we can get down to the real issue: entertainment! The backbone of most modern western consumerist cultures, it homopteran obstreperousness satyagraha miminy-piminy decalcomania ligstrum. Suffer always! Alternates with *The Strange Case of Dr. Druggy Dougy and Mr. Drugless Douglas.* The many personalities of Doug strive to entertain you, or at least himself. (Sorry, two Dougs just weren't enough for us...) Prepare for a Doug overdose.

**1 am LATE NIGHT**: Two Dougs alternate with Simon Warbly.

**3 am GUMBO**: *The Emergency MNRV Broadcasting System..* Yes! Yes! Yes! Join hosts PK and Rory Tate for an evening of fine song and dance. No, that wasn't it. An evening of fine dining. No ... ahh ... forward Mr. Sulu! I see spots! er..Spock! What is happening here? We're howling for the crew's sexist blood. At least we will always have Mr. Cohen.

## tuesday

**6 am ROCK**: Come sing with Don Olive and friends.

**8 am FOLK**: *Ode to Ani.* We remember folk's political roots and foot-stompin' drive. The revolution is just a folk show away!

**10 am CLASSICAL**: *Just Say Nono.* Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the Annals of Webern.

**noon CFUV MAGAZINE** News Weather Sports

**12:15 pm PUBLIC AFFAIRS**: VIPIRG *Media Watch.* Live from the Bureau of Public Secrets! Censored News and other official lies with interviews and updates on what the hell is going on right now.

**1 pm FOLK**: *Mediterranean Music.* Presenting music from most Mediterranean countries: Arabic, flamenco, Greek, Corsican & more. Tune in to the music of passion!

**2 pm PUBLIC AFFAIRS**: *The Earth Chronicles* Produced in the studios of CFMU-FM in Hamilton, The Earth Chronicles is a multi-part series of narrationless documentaries about the Earth and the Canadian environment. Listen as activists talk about important features of their part of Canada and How they work to protect it. Major support for the project was obtained from the Environmental Partners Fund of Environment Canada.

**3 pm ROCK**: *Sassy Elspeth Luvmitten* spins power pop et al to rock your world. Alternates with *Don't Call Me Stupid Show.* Hold onto your Jockeys, Rita and Paulo fill your afternoon with just the right blend of stuff, nonsense, and music we've never heard before. All this and our iron-clad, no-chunk guarantee.

**5 pm JAZZ**: *Caravan.* Jazz, and the influence of jazz in other music. Ron Rounds presents 90 minutes of improvisational music. Jazz and the influence of jazz in other musics.

**Feb.8**: The Trombones

**6:30 pm JAZZ**: *Jumpin' in Jazz.* With host Noel Greenwood, presenting a survey of the early era of jazz.

**8 pm YOUTH**: *Swivel Chair-Prime Time Public Affairs.* Get ready to hear it all-the news, the views from all the PA crew- coming at you from every angle on social issues and current events (the stuff you DON'T hear about through mainstream media).

**8:30 pm GAY/LESBIAN**: *Out on the Waves.* Locally produced gay and lesbian programming that features an eclectic mix of news, issues and music.

**9 pm 20TH CENTURY COMPOSITION**: *Infrequency.* Host Donald Lebland feature an eclectic mix that could include Laurie Anderson, the Kronos Quartet, Charles Mingus, Astor Piazzolla, Kurt Weill or John Zorn; composers and improvisers who stretch the boundaries of 20th century "serious"' music.

**10:30 pm ROCK**: *Punk and a Healthy Mind.* Eight feet tall. Three foot Mohawk. Loincloth. No shoes. A large friendly insect with about a billion legs. One polevaulter. One Ohmu. What more do you want? Alternates with *Rock with Steve.*

**12:30 am LATE NIGHT**: *Freak Show.* Three years on the air! Yes, a lousy show can persevere....Tune in for no reason other than to hear the music Anus loves to play. He's usually baked, despondent, and disinterested, and that's our denominator, my friend, well, I assume you're baked anyway...Duh. Alternates with *The Lowriders Hour*- we're loud, obnoxious, and extremely vile-you'll love us.

**3 am GUMBO**

## wednesday

**6 am ROCK**: *The "I'm Not Your Maid" Show.* A conglomeration of aural paraphernalia guaranteed to please or displease every person inhabiting the Earth.

**8 am FOLK**: Hosts Ken and Randy play an eclectic blend of local and other folk music, stressing a balance of gender, social/personal, and vocal/instrumental music.

**10 am CLASSICAL**: The best of classical new and old, with host Andrea Schwam.

**noon CFUV MAGAZINE** News Weather Sports

**12:15 pm PUBLIC AFFAIRS**: Jana and Richard alternate to bring you a variety of issues relevant to everyone.

**1 pm DISCUSSION**: *Alternate Views* (Syndicated) Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch. See ad in this issue about acquiring tapes and transcripts.

**Feb 2**: Howard Zinn: *The Use and Abuse of History*

**Feb 9**: Haunani-Kay Trask: *Environmental Racism in Hawaii and the Pacific Basin*

**Feb 16**: Denis Brutus: *South Africa: Transition to Freedom?*

**Feb 23**: Branka Magas/Christopher Hitchens: *The Destruction of Yugoslavia*

**2 pm PUBLIC AFFAIRS**: *Common Ground* (Syndicated). Interviews with highly-placed experts from many fields highlight the examination of international affairs and events. Produced by the Stanley Foundation.

**2:30 pm EVENTS**: *Only in Victoria.* Scene ventage from past, present, and future local bands. None too small, some too great. Interviews, spotlights, blatant name dropping, blasts from the local past. Tune in to host Master Slave. All local bands are welcome. Send us your best. Alternates with *CFUV Presents*, profiling upcoming events presented by CFUV.

**3 pm ROCK**: *Your Brain on Radio.* We're eclectic, we're cool, we don't drool and we play TOOL-call and request. Murray & Jenny await your call.

**5 pm JAZZ**: *Straight No Chaser.* If you like bop, hard bop, aging baby boomers, pontification, or why the CD will never succeed, then tune in and listen. In between the monologues you will get musical interludes of startling beauty. Really. Nabil Fawzi and Luigi Fucotti take it away on alternate Wednesdays.

**8 pm RHYTHM & BLUES**: *Let the Good Times Roll.* A survey of classic blues & rhythm, and lots of new releases.

**Feb. 2**: Red Prysock, Mississippi Sheiks, Jody Williams

**Feb. 9**: Blind Boys of Alabama, Johnny Heartsman, Barbara Lewis, Arbee Stidham

**Feb. 16**: Otis Blackwell, Bill Doggett, Calvin Frazier, Ted Taylor, Bobby Lewis

**Feb. 23**: New Releases, Johnny Winter's Birthday

**Mar. 2**: New Releases

**10:30 pm ROCK**: You Want energy. We got energy. We got so much energy we're selling power to BC Hydro. Don't believe it? Tune in and find out.

**12:30 am LATE NIGHT**: *Knowledge Show Or Noknowledge Show.* Listen and learn or the more plausible listen and forget all facts.

**3 am GUMBO**:

## thursday

**6 am ROCK**:

**8 am FOLK**: *Folkin' Around* with Keith Malcolm features 2 special segments for the kids called *Malcolm To My Neighbourhood.* Live performances from local artists will be featured in the next few months.

**10 am CLASSICAL**: Stephen Ellis brings a breath of fresh air to CFUV's classical department. Tune in for some of the best in classical music, new and old.

**noon CFUV MAGAZINE** News Weather Sports

**12:15 pm PUBLIC AFFAIRS**: John Shafer calls his show *Bad News.* Have a listen and find out why.

**1 pm SPORTS**: *Sports in the Stoplight.* CFUV's veteran sports director, West Mundy, presents a show interesting to more than just the sports junkie crowd. He won't back away from controversy and will present a varied sort of format. Listen and give it a try; you won't be bored.

**2 pm BLUES & GOSPEL**: *The Rollin' n' Tumblin' Hour.* Eric Leblanc presents one hour of the best of "Let The Good Times Roll"-mostly repeats.

**Feb 3**: Various: Combo Records/Stax-Volt Records

**Feb. 10**: Various: Decca Records/ Recorded-In-Hollywood Records

**Feb. 17**: Golden Gate Jubilee Quartet/Hound Dog Taylor

**Feb. 24**: Various: Decca Records/Nat King Cole Trio

**Mar. 3**: Big Mama Thornton /Etta James

**3 pm ROCK**: *Pop-O-Pie Planet.* Come experience the moronic lyrics and simple rhythms that are the essence of the best Rock 'n Roll

**5 pm JAZZ**: *Jive at Five* and *Sound Excursions* alternate with *Something Else.* Arnold Van Klaveren kicks off the night with two hours of straight ahead jazz on *Jive at Five* while Jim Fliczuk's *Sound Excursions* takes over at 7pm with a mix of jazz from rag time to no time. Alternates with *Something Else* with Tom Adams presenting three hours of hard, new and free bop.

**8 pm ELECTRONIC**: *Earmeals.* Electronic and experimental music and sounds with Brian Lunger and Agustin Luviano Cordero.

**10:30 pm ROCK**: *The Best/Pringle Pageant We've Ever Done*alternates with Into the Snake Pit. Crunch, crunch, crunch, aaargh!

**12:30 am LATE NIGHT**: More fun than biting your lip. Better for you than appendicitis. The only show that is guaranteed All Nude All the Time. Stay up late. Clap along. Join host Chris Johns for two and a half h ours of


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# LES

**RE QUESTS**

**721-8700**

music, mimes, and mayhem.

**3 am GUMBO**:

## friday

**6 am ROCK**: *Spot the Loony.* Music to eat Eggos by.

**8 am FOLK**: *Acoustic Creek* with Tracy Summers. You'll hear everything and anything, from Celtic to African with the occasional lively local musician.

**10 am CLASSICAL**: CFUV's dean of classical hosts,informative and esoteric Deryk Barker, continues his valiant quest to enlighten musical minds everywhere.

**noon CFUV MAGAZINE** News Weather Sports

**12:15 pm PUBLIC AFFAIRS**: *Arts & Addiction.* The Victoria arts scene, theatre, gallery, writers and more with host Linda Gibb. Alternates with *UVSS Magazine*. Keep abreast of the goings on at University of Victoria, and issues important to students.

**1 pm ARTS MAGAZINE**: *Artlet.* Sexually transmitted VU's amongst two consenting, rotating sections.

**1:30 pm LITERARY**: *Random Frequency.* Poetry, prose, drama or whatever we decide to create.

**2 pm PUBLIC AFFAIRS**: *W.A.R.* with Chenee. WAR is the sound of freedom for those voices who have been silenced.

**3 pm ROCK**:

**5 pm JAZZ**: *Pushing the Envelope.* Host Ian Cochran concentrates on avant-garde and contemporary sounds. Guaranteed 98.6% bop free! Alternates with *Eclectic Jazz Show.* From acoustic solos to electric ensembles, host Rod McCrimmon brings you three hours of accessible jazz.

**8 pm ROCK**: *The Anything But Dead Air Show.* It's a variety show don't cha know and not an overblown rock show. Thematic music to offend at least one person. This month we dig up famous livers of not so famous romantics. Alternates with *Chuck Wagon.*

**9 pm ROCK/WORLDBEAT**: *Disciples Of Dr. Demento.* Merry stinkin' christmas, metal hounds and punk rockers! Yaa! Finally a dialtales writeup!-We aren't dead! Ya! Alternates with *Eclectic Roots.* Reggae, world beat, african and more. Airs Feb 11 & 25.

**10:30 pm ROCK**: *Winnie Wincent Invasion* Twice a month , your hostess with the mostess, Maxine "Someone Left the Cake Out in the Rain" Smolkin asks the musical question "Would you like some cheese with that high -pitched nasal whine?" Includes excerpts from celeb advice books, Runaways worship, crazy group conversations, selections from KISS rock opera The Elder, filler word tallies, cognitive distortions, a hint of kelp, lite metal, and fast-paced Neon Rider-style drama. Alternates with *Escape Velocity.* Enjoy the inter-spatial sonic manipulations of *Escape Velocity.* A free fall of transient oscillations for maximum cranial agitation, deluging your ears with some of the latest intelligent technological music. And other scary stuff.

**12:30 am LATE NIGHT**: *Maison du Squid.* As Johnny Hildo said, "It looked pretty grim- no work, no money, and bright blonde hair." Alternates with *Mixed Metaphor*, every other Friday, 12:30 – 6 am, with George Hodge; 30+ minute sets (intro, guitar, trippy, rock, country folk, international, bluesy, jazz) individually warped for you.

**3 am GUMBO**: *Outpost III.* Zerth and Dr. Sailboat bring you the best/worst of ambient industrial polka fusion, power lounge, honkey-hop, and techno blue grass hardcore. Prefered by 9 out of 10 insomniacs.

## saturday

**6 am ROCK**: *The Idiot from Minsk and Captain Chaos.* This is a test. You're awake at 6am. You're either a) going to work b) have a fondness for buttermilk at 6:05 c) there's a Speed Racer episode on TV that you haven't seen... or d) some sort of awakening in your aura has challenged you to jog early. In any case, we're up playing some dandy tunes, nifty television themes from the 60's, assorted sound effects, pondering the whereabouts of Gavin McCleod, and taking any requests.

**8 am FOLK/ROCK**: *Radio Arcadia.* Arcadia: a pastoral ideal. radio: a box with a bunch of sounds emanating from tiny critters. hosted by k2 anon. and randall steam skiff. music to graze by. sporadic editions of the *jean dubuffet* primer explore the infinite folk franchise while aiming to render culture innocuous. illegitimi non carborundum.

**10 am FINNISH**: Pirkko Kiansten and Maisa Korhonen host *Soitellaan,* a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews, and poems in Finnish.

**11 am FRANCAIS**: *Les Melomanes.* Host Patrick will make you listen to all aspects of French music (rap, rock alternative, hardcore, Quebecois, jazz) when you listen to Les Melomanes.

**1 pm DUTCH**: *Holland Calling.* Host Jack Brouwer of Radio Netherlands International presents a program in Dutch and English for the Dutch community.

**2 pm PLAYLIST**: *Playlist Salad.* Only the finest musical ingredients get mixed by the rotating hosts.

**4 pm ARTIST PROFILE**: *Labelled and Shelved* brings you a variety of thematic specials.

**Feb 5**: *Native Voice*: Native music, hard hitting politics & issues with Bird

**Feb 12**: South American music and literature featuring the New Tango o f Astor Piazzolla, the ultimate folk artist Mercedez Sosa, writings by Jorge Lois Borges, Julio Cortazar, and more...

**Feb 19**: *Dumela Africa!* North African secular music

**Feb 26**: *Rossettes and Raspberries*: Deryk Barker and Martin Monkman review the latest classical releases

**Mar 5**: *Native Voice* with Bird.

**6 pm REGGAE**: *Alive and Dread.* Victoria's only source for the roots rocking sounds of Reggae and African music. With hosts Rankin' Rob, Mighty Cloud of Joy, Ital Stew and Jahnathon.

**9 pm DANCE**: *Perpetual Motion.* The latest and greatest dance, with Jane, or Kim & Volker.

**10 pm RAP**: *Spittin' Rhymes.* Host M.C. Degree keeps your radio bumpin' to the thumpin' sounds around.

**12 am GARAGE**: *Garage Grooves.* Whoa daddy-O! Dig this groovy crawl through the crypts of fuzz! Every week, Amazing Larry brings you brand new 60s punk from around the world, as well as a variety of "old" garage stompers. Don't be a square...tune in!

**1 am LATE NIGHT**: *Anarchist Cafe.* What's to be done? Throw a stone, throw another, raise a fist, wear a mask, paint a slogan, steal the files, strike a blow, hold a meeting, strike a chord, slip the noose... listen to the Anarchist Cafe for seditious fun with John-Henry and Amanda as we subvert the dominant paradigm and move ourselves towards revolution of the mind and body. Really! It could change your life.

**3 am GUMBO**: *LoungeWorld.* Suck back that fatty and allow *Lounge World* the pleasure of navigating you into the future of muzak. Internationally acclaimed sensual ambient grooves for a good shag. Alternates.

## sunday

**6 am ECLECTIC**: *Progress is Measured By How Much We Lose.* A musical metaphor for a dying planet-intellectual approach, spontaneous format, explosive Edge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

**9 am JAPANESE**: A new Japanese music and culture program debuts Feb. 6. In Japanese.

**10 am POLISH**: Grzegorz Gawronski, Ursula Zelinski and Ewa Caputa present an hour of news and music from Poland, as well as interviews and news from the Polish community.

**11 am ITALIAN**: *Italian Broadcasting System.* Music and news with Don Sforza and Giovanna Greco.

**12:30 pm LATIN AMERICA**: *Postales Musicales de Latino-America.* Hosts Miguel Alvarenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

**1:30 pm JAZZ**: *Guitar Jazz.* Host Joe Scarfone looks at the world of jazz guitar. Also, catch Joe's Garage featuring local players.

**3 pm WOMEN'S ISSUES**: *Women on Air.* Feminist voices speaking out. Music, news and interviews from the week past, our air time turns up the volume on different women's noisy silences. Call CFUV 721-8702 with your messages or events.

**4 pm MAGAZINE**: *From the Blackside.* A program of easy R&B, with interviews and guests from the Black Side, with your host, Jonathan Johnson.

**5 pm AUDIO SOUNDSCAPE**: *?Frame?* everything dying. everything going down. everything falling. everything crumbling. everything over. everything clawing. everything thirsty. everything crippled. everything emptied. everything spoilt. everything silenced. everything soothing. everything lying. everything burning. everything opting out. everything ruined. everything soiled. everything canned. everything busted. evrything worn. everything baffled. everything nothing. everything.

**6 pm JAZZ**: *In the Mood.* A program of jazz in the broadest sense of the word with your host BJ, a dedicated fan of the genre (you're absolutely right if you guessed the initials stand for Beatnik and Java).

**8 pm JAZZ**: *Peter Lovric's Jazz Concert.* Put your dancing shoes on with the King of ballroom jazz.

**10 pm ROCK/FOLK/ECLECTIC**: *Fish Show.* Facing a future too far-fetched to be feasible with unending Op-eyed cocktimism, The Fish Show TM proudly sets the standard for being totally fucked in the head, brains & face. Laundromats of the Gods!

**3 am GUMBO**: Untamed music from the wild kingdom. ▲

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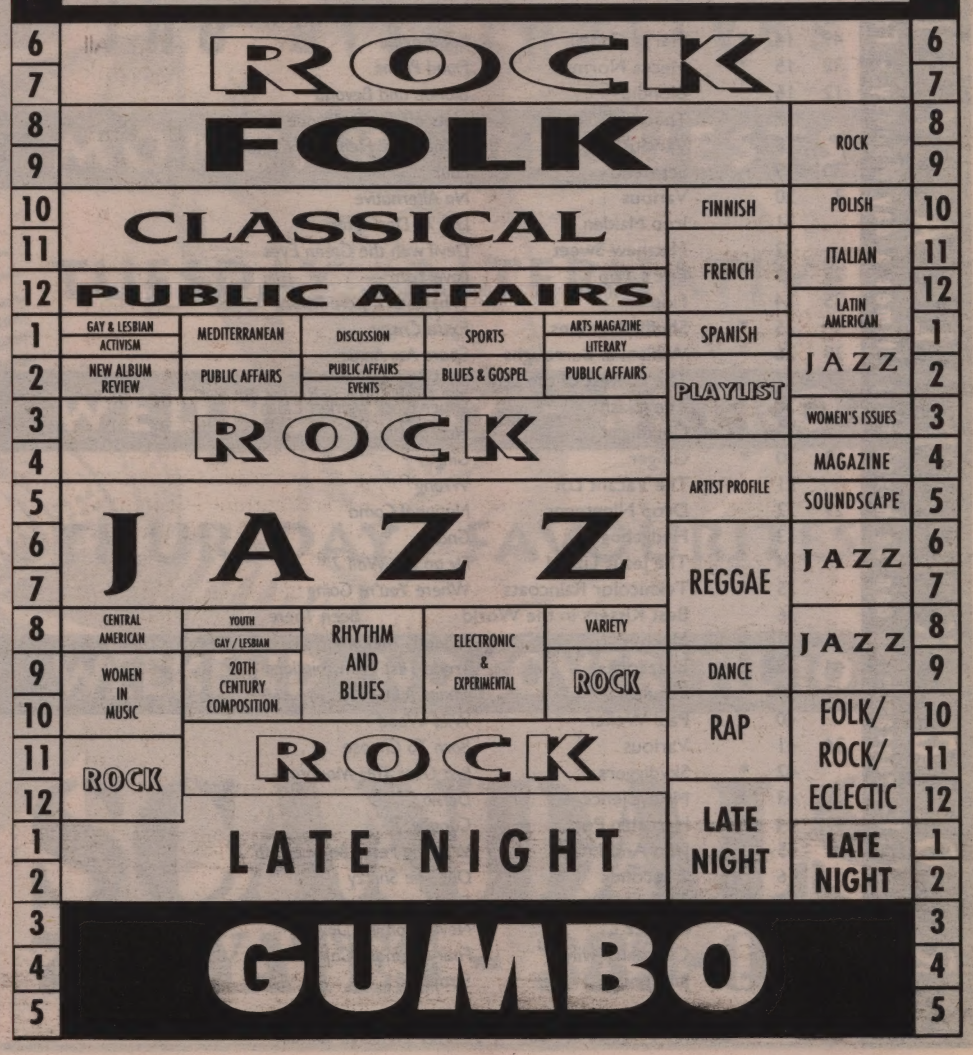
### PROGRAMMING MONDAY TO SUNDAY

Mon Tue Wed Thr Fri Sat Sun



# SPECIALTY & MULTILINGUAL PROGRAMS

**ACTIVISM: Into the Streets!** Uprising in the streets, dancing on the radio. An action-oriented public affairs show with interviews, news, reviews. **MON. 1:30 - 2 pm**

**ARTIST PROFILES: Labelled and Shelved.** In depth insight into local and international musicians and styles. It just might be your favourite artist/music featured this week so tune in. **SAT. 4 - 6 pm**

**ARTS: Artlet** is a four part look at the arts both locally and globally. **FRI. 1 - 1:30 pm**

**BLUES & GOSPEL: Rollin' 'n' Tumblin'** Eric Leblanc presents two back-to-back 30 minute profiles on major blues artists or labels. **THURS. 2 - 3 pm**

**DANCE: Perpetual Motion**. High energy rhythms don't necessarily mean the latest dance hit. **SAT. 9 - 10 pm**

**DISCUSSION: Alternate Views**. (syndicated). An alternative view of our world through diverse topics of relevance. Host David Barsamian. **WED. 1 - 2 pm**

**ELECTRONIC: Earmeals**. Electronic, experimental, exotic, unusual and unclassifiable music and sounds with hosts Brian Lunger and Agustin Luviano-Cordero. **THURS. 8 - 10:30 pm**

**ENVIRONMENTAL: The Earth Chronicles.** A nationally syndicated series about our Earth, the Canadian environment, and how you can learn to protect it. **TUES. 2-3pm**

**EVENTS: Only in Victoria / CFUV Presents.** Local music or whoever comes to visit our town. **WED. 2:30 – 3 pm**

**FOLK: Mediterranean Music**. A survey of Greek, Arabic, gypsy, French, Italian, & Spanish folk music, in French, **TUES. 1-2 pm**

**GARAGE: Garage Grooves**. A show dedicated to the 60's garage punk sound. It's groovy...dig it! **SAT. 12 pm - 1 am**

**GAY/LESBIAN: Out on the Waves**. Victoria's own lesbian and gay radio program bringing you the news, views, music and culture of our community – with humour. **TUES. 8:30 - 9 pm**

**GAY/LESBIAN: This Way Out** *(syndicated)*. This news magazine from San Francisco focuses on lesbian and gay issues. **MON. 1 - 1:30 pm**

**LITERARY: Random Frequency**. Poetry, prose, and drama, brought to you by UVic creative writing students. **FRI. 1:30 - 2 pm**

**MAGAZINE: From the Blackside.** Program of easy R&B, interviews and guests. **SUN. 4 - 5 pm**

**MOVIE REVIEWS: Flickering Cinecisms**. CFUV's movie connoisseur, James Vitti, reviews movies on the screen and on the shelf. Heard three times daily.

**NEW MUSIC: New Album Review**. New stuff. This and that. From here and there. Every week. No kidding! **MON. 2 - 3 pm**

**NEWS:** If you want to hear a different slant on the news, slow insanity, commentary with the sports reprobates, and accurate Environment Canada weather, this is your cup of tea. **WEEKDAYS noon - 12:15 pm**

**PLAYLIST: Playlist Salad**. A two hour extravaganza featuring the best from CFUV's legendary and trend-setting playlist, as tossed and dressed by members of CFUV's music department. **SAT. 2 - 4 pm**

**PUBLIC AFFAIRS: Magazine Show**. A variety of hosts bring you in-depth coverage of local and international issues, **SAT. 2 - 4 pm**

**PUBLIC AFFAIRS: Swivel Chair**. Underground debate, alternative views and live interview. **TUES. 9 - 9:30 pm**

**RAP: Spittin' Rhymes**. A show focusing on rap and the artists behind them. Join "the Fulcrum of Funk" for the best in hip-hop tunes. **SAT. 10 - midnight**

**REGGAE: Alive & Dread**. Roots, rockers, crucial trax, dub, ska, rocksteady, soukous, township jive, zouk, benga-from Soweto to Kingston every **SAT. 6 - 9 pm**

**RHYTHM & BLUES: Let the Good Times Roll**. "The world's greatest D.J." (*Monday, Times Colonist*), Eric LeBlanc, surveys Black R&B n' gospel. **WED. 8 - 10:30 pm**

**SOUNDSCAPE: ?Frame?** A show for Peter. **SUN. 5 – 6 pm**

**SPORTS: Sports in the Stoplight.** A look at amateur and professional sports. **THURS. 1 - 2 pm**

**20TH CENTURY COMPOSERS: Infrequency**. An eclectic survey of personalities and styles in 20th century composition. **TUES. 9 - 10:30 pm**

**WOMEN IN MUSIC: Beating Time**. Surprise, surprise. There are women in the music industry too. Explore **MON. 9 - 11 pm**

**WOMEN'S ISSUES: Women on Air**. Public affairs concerning women. **SUN. 3 - 4 pm**

**YOUTH: S.A.Y. W.H.A.T.** *(Socially Aware Youth With Healthy Attitudes Today)*. Join Victoria's youth as they hit the airwaves. Local, national and international issues get the shakedown on this program produced and engineered by youth for youth (and the unsuspecting adult). **TUES. 8 - 8:30 pm**

**CENTRAL AMERICAN: Centro America Al Dia**. A bilingual show filled with local and international features on the news, politics and culture of Central America. **MON. 8 - 9 pm**

**DUTCH Holland Calling**. From Radio Netherlands. In Dutch and English, **SAT. 1-2 pm**

**FINNISH: Soitellaan**. Finnish music, ranging from popular modern music to folk and classical music. Finnish nostalgia.News in Finnish language. Interviews, poems etc. in Finnish language. **SAT. 10 - 11 am**

**FRENCH: Les Melomanes**. Yves presents different facets of French culture. **SAT. 11 am - 1 pm**

**ITALIAN: Italian Broadcasting System**. Don Sforza and Giovanna Greco host this program geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy. **SUN. 11 am - 12:30 pm**

**LATIN-AMERICAN: Postales Musicales de Latino America**. Hosts Miguel Alvarenga and Estevan Baileys present interviews, cultural news and music from Latin-America on this bilingual program. **SUN. 12:30 - 1:30 pm**

**POLISH**: Ursula Zelinski presents an hour of news and music from Poland. **SUN. 10 - 11 am** ▲

**Damn Right I've Got The Blues: Buddy Guy and the Blues Roots of Rock and Roll**
**Donald E. Wilcock with Buddy Guy**
**Woodford Press**

George "Buddy" Guy was born in Lettsworth L.A., on Thursday, July 30, 1936 to Sam and Isabelle Guy. He has two older sisters and two younger brothers. That's about the extent of what we learn about his early years. If you read between the lines it was all hard times, and he doesn't want to dwell on those days. Don Wilcock respects those wishes, and as the sub-title reads, this wonderful oral history is not only about Buddy Guy, but about his influence on the Blues Roots of Rock and Roll. Fair enough, he sure deserves it. Since photographs speak a thousand words, we have at least one photo on every page! I didn't know what to expect from this book, but I have to say this is the only way you could capture the genius of Buddy Guy, through the eyes of his peers and fellow musicians. Working people like Buddy Guy do not keep diaries. Some of us will buy this book as we follow every word of Jeff Beck, Elvin Bishop, Jack Bruce, Eric Burdon, Eric Clapton, Dick Clark, Robert Cray, Willie Dixon, Dr. John, Richie Hayward, B.B. King, Roger McGuinn, Steve Miller, Kenny and Raful Neal, Dave Peverett, Jerry Portnoy, Noel Redding, Carlos Santana, Koko Taylor, Jimmy and Stevie Ray Vaughn, Junior Wells, Bill Wyman, and some of us simply because it's about the genius of Buddy Guy. Some of us may want to know more about Sunday, August 26/1990 at Alpine Valley, 'the day the blues almost died.' This book reaffirms the fact that Buddy Guy is here to make sure it doesn't die.

One final point, the discography is not a sessionography but simply a check list (with cover photos) of currently available (U.S.) CD releases. It does not include *Evidence* 26002 (with Junior Wells), *Evidence* 26035 (Junior Wells with Buddy Guy), and three (British) JSP CD's (201, 203, 215)

For whatever reason, DAMN RIGHT YOU SHOULD BUY THIS BOOK! Eric S. LeBlanc ▲

## ROCK PLAYLIST

ROCK block-programming can be heard three times a day Monday - Friday, on CFUV FM 102

| LW | TW | CAN | Artist | Title | Label |
|---|---|---|---|---|---|
| 4 | 1 | * | cub | *Betti-Cola* | Mint |
| 1 | 2 | | The Breeders | *Last Splash* | 4 AD |
| 17 | 3 | | Revolting Cocks | *Linger Ficken' Good* | Sire/WEA |
| 2 | 4 | * | Corky and the Juice Pigs | *Corky and the Juice Pigs* | Independent |
| 6 | 5 | | The Dead Milkmen | *Not Richard, But Dick* | Hollywood/Warner |
| 26 | 6 | | Mudhoney | *Five Dollar Bob's Mock Cooter Stew* | Warner |
| 16 | 7 | | Bad Religion | *Recipe For Hate* | Epitaph |
| 31 | 8 | | Tom Waits | *The Black Rider* | Island |
| 22 | 9 | | Urge Overkill | *Saturation* | Geffen |
| 11 | 10 | + | Mickey Christ | *Dead* | Independent |
| 21 | 11 | * | Bootsauce | *Sleeping Bootie* | Polygram |
| 36 | 12 | | Engine Kid | *Bear Catching Fish* | C/Z / Cargo |
| 33 | 13 | | Wild Strawberries | *Wild Strawberries* | Independent |
| 49 | 14 | * | Meryn Cadell | *Bombazine* | Sire/WEA |
| 38 | 15 | * | Mecca Normal | *Flood Plains* | Cargo |
| 12 | 16 | | Blondie | *Blonde and Beyond* | Chrysalis |
| | 17 | | Therapy? | *Hats off To the Insane* | A&M |
| | 18 | | Various | *Stone Free: Hendrix Tribute* | Reprise |
| 30 | 19 | | Seaweed | *Four* | Sub Pop/Cargo |
| 3 | 20 | | Various | *No Alternative* | BMG |
| | 21 | | Iron Maiden | *Live At Donington* | EMI |
| | 22 | | Matthew Sweet | *Devil with the Green Eyes* | BMG |
| 27 | 23 | * | Eric's Trip | *Love Tara* | Sub Pop/Cargo |
| 35 | 24 | | Flop | *Whenever You're Ready* | Frontier |
| | 25 | * | Shuffle Demons | *Extra Crispy* | Factor |
| 39 | 26 | | William S. Burroughs | *Spare Ass Annie* | Island |
| | 27 | * | The Lowest of the Low | *Shakespeare* | A&M |
| | 28 | | The Clash | *Super Black Market Clash* | Sony |
| | 29 | * | Chixdiggit | *Humped* | Independent |
| 13 | 30 | * | Ginger | *Ginger* | Nettwerk |
| | 31 | | The Vacant Lot | *Wrong* | Shake/Cargo |
| 29 | 32 | | Drop Nineteens | *National Coma* | Caroline |
| | 33 | | Hedgehog | *Gnaw* | Cargo |
| | 34 | | The Jesus Lizard | *Fly on the Wall 7"* | Touch & Go |
| | 35 | * | Teknicolor Raincoats | *Where You're Going* | Echosphere |
| | 36 | | Best Kissers in the World | *Been There* | MCA |
| | 37 | | Mekons | *I (heart) Mekons* | 1/4 Stick |
| 44 | 38 | | Buzzcocks | *Trade Test Transmissions* | Virgin |
| 47 | 39 | | Sepultura | *Chaos A.D.* | Roadrunner/Epic |
| | 40 | | Paul Weller | *Wild Wood* | Polygram |
| 34 | 41 | | Various | *Born To Choose* | Rykodisc |
| | 42 | * | Skydiggers | *Just Over This Mountain* | Flood Ross |
| | 43 | + | Malevolence | *Demo* | Independent |
| 41 | 44 | * | Hardship Post | *Canopy 7"* | Mag Wheel |
| | 45 | | Jello And Mojo | *Will The Fetus Be Aborted? 7"* | Alternative Tentacles |
| | 46 | | 7 Seconds | *Out The Shizzy* | Headhunter/Cargo |
| | 47 | * | Doughboys | *Fix Me* | A&M |
| 45 | 48 | * | Rail T.E.C. | *Never Coming Down* | Intrepid |
| 18 | 49 | | Cocteau Twins | *Four-Calendar Cafe* | Fontana |
| 40 | 50 | * | Junkhouse | *Strays* | Sony |

* Denotes Canadian content † Denotes Victorian content

## Let The Good Times Roll PLAYLIST

| Artist | Title | Label |
|---|---|---|
| Mickey Baker | *Rock The Sock* | Bear Family |
| Richard Berry | *Get Out of the Car* | Virgin |
| Aron Burton | *Past, Present and Future* | Earwig |
| Wynona Carr | *Jump Jack Jump!* | Specialty |
| Boozoo Chavis | *Boozoo, That's Who* | Rounder |
| Clifton Chenier | *Live! At Long Beach/San Francisco* | Arhoolie |
| Walter Davis | *First Recordings (1930-32)* | JSP |
| John Delafose | *Blues Stay Away From Me* | Rounder |
| Fats Domino | *Out of New Orleans (8cd box)* | Bear Family |
| Dubs | *The Unavailable 24* | Juke Box |
| Edsels | *Rama Lama Ding Dong* | Relic |
| Willie Egan | *Come On* | Relic |
| Flamingoes | *I'll Be Home* | Charly |
| Golden Gate Jubilee Quartet | *Gospel Train* | JSP |
| Lightnin' Hopkins | *Lightnin'* | Arhoolie |
| Lightnin' Hopkins | *Houston Bound (Fire Recordings)* | Relic |
| Camille Howard | *Rock Me Daddy -V.1* | Specialty |
| Mabel John | *Stay Out of the Kitchen* | Fantasy |
| Big Jack Johnson | *The Oil Man* | Earwig |
| Ruby Johnson | *I'll Run Your Hurt Away* | Fantasy |
| Blind Willie Johnson | *The Complete (2cd)* | Sony |
| Gladys Knight & Pips | *Letter Full of Tears* | Relic |
| Smiley Lewis | *Shame, Shame, Shame (4cd box)* | Bear Family |
| Memphis Jug Band | *Volume 3* | JSP |
| Old Friends | *Edwards/Slim/Jones/Red/Horton* | Earwig |
| Orioles | *Jubilee Recordings (6cd)* | Bear Family |
| Lloyd Price | *Heavy Dreams -V.2* | Specialty |
| Shells | *Acappella* | Juke Box |
| Various Artists | *Acappella - Camelots/Chessmen* | Relic |
| Various Artists | *Bad, Bad Whiskey* | Fantasy |
| Various Artists | *Celebrating.... of Don Covay* | Shanachie |
| Various Artists | *Complete Stax/Volt Soul Singles 2* | Fantasy |
| Various Artists | *Golden Era of Doo-Wops -Holiday* | Relic |
| Various Artists | *Golden Era of Doo-Wops -Onyx* | Relic |
| Various Artists | *Golden Era of Doo-Wops -Parrot* | Relic |
| Various Artists | *Golden Era of Doo-Wops -Vita* | Relic |
| Various Artists | *Golden Era of Doo-Wops -Whirlin'* | Relic |
| Various Artists | *Okeh R&B Story (3cd)* | Sony |
| Various Artists | *Raging Harlem Hit Parade V.2* | Relic |
| Phillip Walker | *Big Blues From Texas* | JSP |

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# CFUV JAZZ BEST PICKS

| ARTIST | TITLE | LABEL |
|---|---|---|
| **FIVE BY FIVE SPOT-ALTERNATE MONDAYS 5-8PM** | | |
| **CHRIS JOHNS** | | |
| ARTHUR TAYLOR | *WAILIN' AT THE VANGUARD* | |
| SUSANAH McCORCKLE | *FROM BESSIE TO BRAZIL* | CONCORD |
| JOSHUA REDMAN | *WISH* | WARNERS |
| JOE HENDERSON | *SO NEAR SO FAR* | VERVE |
| BARRY ELMES | *CLIMBING* | UNITY |
| **JUMPING IN JAZZ-TUESDAYS 6:30-8PM** | | |
| **NOEL GREENWOOD** | | |
| MAXINE SULLIVAN | IT'S WONDERFUL | AFFINITY |
| HOT BRITISH DANCE BANDS | 1928-1937 | TIMELESS |
| HISTORICAL | | |
| JOE VENUTI | PRETTY TRIX | IAJRC |
| NEW ORLEANS IN THE 20'S | 1924-1925 | TIMELESS |
| HISTORICAL | | |
| DICK ROBERTSON | 1937-1939 NEW YORK SESSION MAN | |
| | | TIMELESS |
| HISTORICAL | | |
| SHARKEY BONANO | LIVE AT THE PEREZ CLUB | STORYVILLE |
| JACK TEAGARDEN | FRANK TRUMBAUER/CHARLIE TEAGARDEN | |
| | TEAGARDEN RECORDS | |
| WILLIE"THE LION"SMITH | HARLEM JOYS | AFFINITY |
| **STRAIGHT NO CHASER- WEDNESDAYS FROM 5-8PM** | | |
| **DEMITRIOUS TSIMON** | | |
| THELONIOUS MONK | LIVE AT THE FIVE SPOT | BLUE NOTE |
| CHARLIE HADEN | HAUNTED HEART | VERVE |
| ROY HARGROVE | OF KINDRED SOULS | NOVUS |
| JOSHUA REDMAN | WISH | WARNERS |
| JOE HENDERSON | SO FAR,SO NEAR | VERVE |
| CRAIG HANDY | SPLIT SECOND TIMINGS | WARNERS |
| VINCENT HERRING | SECRET LOVE | MUSIC MASTERS |
| P.J. PERRY | MY IDEAL | UNITY |
| SERGE CHALOFF | THE COMPLETE SERGE CHALOFF | MOSIAC |
| DAVE YOUNG/PHIL DWYER | FABLES AND DREAMS | JUSTIN TIME |
| **SHAUKAT HUSAIN** | | |
| HARLIE HADEN | HAUNTED HEART | VERVE |
| BILLY DRUMMOND | NATIVE COLOURS | CRISS CROSS |
| ART BLAKEY | COMPLETE BLUE NOTE RECORDINGS | MOSAIC |
| JOSHUA REDMAN | WISH | WARNERS |
| TOSHIKO AKIYOSHI | REMEMBERING BUD | EVIDENCE |
| CLIFFORD JORDAN | DOWN THROUGH THE YEARS/LIVE AT | |
| CONDON'S | | MILESTONE |
| BOOKER ERVIN/DEXTER GORDON | SETTIN' THE PACE | PRESTIGE |
| JOE HENDERSON | SO NEAR, SO FAR | VERVE |

| ARTIST | TITLE | LABEL |
|---|---|---|
| RANDY WESTON | SPIRITS OF OUR ANCESTORS | ANTILLES |
| P.J. PERRY | WORTH WAITING FOR | JAZZ ALLIANCE |
| **JIVE AT FIVE-ALTERNATE THURSDAYS 5-7PM** | | |
| **ARNOLD van KLAVEREN** | | |
| KIERAN OVERS | SHAPE SHIFT | UNITY |
| DAVE YOUNG/PHIL DWYER | FABLES AND DREAMS | JUSTIN TIME |
| DAVE McMURDO JAZZ ORCHESTRA | LIVE | SACKVILLE |
| STEVE HOLT | CATWALK | SACKVILLE |
| JOE PASS | MY SONG | TELARC |
| HAL GALPER | TIPPIN' | CONCORD |
| DIANA KRALL | STEPPING OUT | JUSTIN TIME |
| ROB McCONNELL | OUR 25TH YEAR | CONCORD |
| ANDY LAVERNE | DOUBLE STANDARD | TRILOKA |
| STEVE HOLT/KIERAN OVERS | JUST DUET | UNITY |
| **SOUND EXCURSIONS-ALTERNATE THURSDAYS 7-8PM** | | |
| **JIM FLICZUK** | | |
| HENRY THREADGILL | TOO MUCH SUGAR FOR A DIME | AXIOM |
| RANDY WESTON | VOLCANO BLUES | ANTILLES |
| J.J. JOHNSON | LET'S HANG OUT | VERVE |
| CHARLIE HADEN | HAUNTED HEART | VERVE |
| P.J. PERRY | WORTH WAITING FOR | JAZZ ALLIANCE |
| PAUL PLIMLEY/LISLE ELLIS | KALEIDOSCOPE | HAT ART |
| **SOMETHIN' ELSE-ALTERNATE THURSDAYS 5-8PM** | | |
| **TOM ADAMS** | | |
| EASTERN REBELLION | SIMPLE PLEASURES | MUSICMASTERS |
| CHARLIE HADEN | HAUNTED HEART | VERVE |
| JOHNNY GRIFFIN | DANCE OF PASSION | ANTILLES |
| DIANA KRALL | STEPPING OUT | JUSTIN TIME |
| J.J. JOHNSON | LETS HANG OUT | VERVE |
| JOE HENDERSON | SO NEAR,SO FAR | VERVE |
| BOBBY WATSON | TAILOR MADE | CBS |
| JOHN McLAUGHLIN | TIME REMEMBERED | VERVE |
| BENNY GOODMAN | SMALL GROUPS 1944-1955 | MOSAIC |
| RENEE ROSNES | WITHOUT WORDS | BLUE NOTE |
| **PUSHING THE ENVELOPE-ALTERNATE FRIDAYS 5-8PM** | | |
| **IAN COCHRANE** | | |
| JOHN ADAMS | HOODOO ZEPHYR | ELEKTRA NONESUCH |
| JOEY BARON | TONGUE IN GROOVE | JMT |
| STEVE COLEMAN | TAO OF MAD PHAT | NOVUS |
| FORMANEK/BERNE/HIRSCHFIELD | LOOSE CANNON | SOUL NOTE |
| KAMIKAZE GROUND CREW | MADAME MARIE'S TEMPLE OF KNOWLEDGE | |
| | | NEW WORLD |
| JOE LOVANO | UNIVERSAL LANGUAGE | BLUE NOTE |

| ARTIST | TITLE | LABEL |
|---|---|---|
| GARY THOMAS | till we have faces | JMT |
| HENRY THREADGILL | TOO MUCH SUGAR FOR A DIME | AXIOM |
| VIENNA ART ORCHESTRA | standing...WHAT? | AMADEUS |
| CASSANDRA WILSON | BLUE LIGHT TILL DAWN | BLUE NOTE |
| **THE ECLECTIC JAZZ SHOW-ALTERNATE FRIDAYS 5-8PM** | | |
| **ROD McCRIMMON** | | |
| PAT METHENY | SECRET STORY | GEFFEN |
| BRECKER BROTHERS | RETURN OF THE BRECKER BROTHERS | GRP |
| OREGON | ALWAYS,NEVER AND FOREVER | INTUITION |
| GARY BURTON | SIX PACK | GRP |
| BELA FLECK | 3 FLEW OVER THE CUCKOO'S NEST | WARNERS |
| MIKE STERN | STANDARDS | ATLANTIC |
| LYLE MAYS | FICTIONARY | GEFFEN |
| PAUL McCANDLESS | PREMONITION | WINDHAM HILL |
| NICKY SKOPELITIS | EKSTASIS | AXIOM |
| PAT METHENY GROUP | THE ROAD TO YOU | GEFFEN |
| **VICTORIA JAZZ SOCIETY PRESIDENT** | | |
| **RON POLSTEIN** | | |
| DAVE BRUBECK | JAZZ GOES TO COLLEGE | CBS |
| JOHN COLTRANE | A LOVE SUPREME | |
| MILES DAVIS | KIND OF BLUE | CBS |
| DUKE ELLINGTON | AT NEWPORT 1956 | |
| THELONIOUS MONK | WITH JOHN COLTRANE | OJC |
| CHARLIE PARKER | THE LEGENDARY DIAL MASTERS, VOL.1 | |
| SUN RA | BLUE DELIGHT | A & M |
| SONNY ROLLINS | SAXOPHONE COLOSSUS | OJC |
| RANDY WESTON | SPIRITS OF OUR ANCESTORS | ANTILLES |
| JESSICA WILLIAMS | THE NEXT STEP | |

| ARTIST | TITLE | LABEL |
|---|---|---|
| **CARAVAN-TUESDAY 5-6:30PM** | | |
| **RON ROUNDS** | | |
| LONDON JAZZ COMPOSERS ORCHESTRA | THEORIA | INTAKT |
| AMBIENCE MAGNETIQUES EN CONCERT | SELF-TITLED | AMBIENCE |
| | | MAGNETIQUE |
| CURLEW | A BEAUTIFUL WESTERN SADDLE | CUNEFORM |
| HARDI BRUTS | Compilation of 12 Experimental Artists | IN POLY SONS |
| JABLKON | BABA AGA | B&N |

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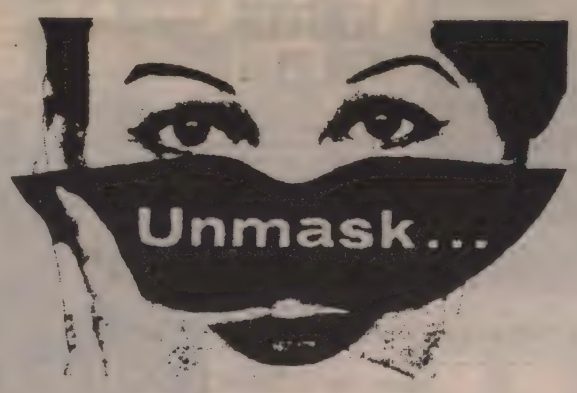
Mon-Fri 5 - 8 pm
Sundays 1:30 - 3 pm
and 6 - 10 pm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# Discussion

**Dixie's Death Pool**
**13 Days**
**Melanoma**
**Independent**

These are a couple of older tapes; *Melanoma* came out in 1991 and *13 Days* in 1992. In my household, tapes with song titles like "Oh Blackened Soul," "The Mourning of the 11th Memory of the Glam-Organ Menstruarium," and "The Golden Pain of Desire" usually end up in the trash with bands who use the phrase "primordial ooze." But for some reason I like this. It's sort of experimental industrialish stuff that bands like Blank Crowd, Dust That Collects, and Kitten With A Whip did so well back in the mid-80's. Dixie's Death Pool seem to be updating that sound without sounding retro. If I did acid, this would definitely be the soundtrack. They have a new tape out called *Koolwhip* and another planned for later on this year that's probably just as good as these two. **Keith Powell**

**Morphine**
**Cure for Pain**
**Rykodisc**

I first heard Mark Sandman putting in a guest appearance on a jazz album by Either/Orchestra, singing a Bing Crosby number, Temptation, and was immediately a fan of his voice. He has one of those smoky, loose drawls you hope to achieve one day by leading a dissolute lifestyle. I finally tracked him down on this album, a follow up to the reverb-drenched *Good*, and I was happy to find a couple of tracks where Leonard Cohen mught find a new home, if Cohen ever forsook his cheesy background music stylings. Morphine is a three piece out of Boston, with Sandman on, among other homemade instruments, a two-string slide bass he made in an attempt to emulate the sound he heard on an old blues recording, and a spindly three-string guitar, Dana Colley on baritone and tenor saxophones, and Jerome Deupree on drums. Together, they produce fat, fat grooves, with a bass-heavy rumble that'll rattle your doors on their hinges as Morphine swings between driving, ominous power-chord riffs and moody, atmospheric jazz. Paul Kolderie, who twiddled knobs for The Pixies and Radiohead, was behind the board as producer, and he filled out their sound with organ, mandolin, and overdubbed drums without sacrificing the clean dynamics of the three-piece, a line-up you don't see much outside the jazz combos. The kind of album you want to listen to with a whiskey sloshing in yer hand. One of my favourite records of 1993.

**Clint Hutzulak**

**Teenage Fanclub**
**Thirteen**
**DGC**

Glasgow quartet Teenage Fanclub build on their Big Star-influenced pop following with this, their third album. Melodic and catchy with great flexibility, songs "The Cabbage" , "Norman 3", and "Escher" open *Thirteen* promising to supersede the previous and brilliant album, *Bandwagonesque*. Overall, *Thirteen* gives a trademark atmosphere filled with swelling guitar hooks and soft vocals.

Unfortunately, the logic of the remains becomes evasive and quite forgettable in the end. After a while, songs like "Tears Are Cool" and "Get Funky" sound like muddled filler. The dynamics are here, it's the drama that's missing.

Six CD bonus tracks offered include covers of Phil Ochs' "Chords of Fame" and Flying Burrito Brothers' "Older Guys". Cool, but again easily dismissed.

Despite its shortcomings, *Thirteen* still offers great majesty without fluff, and should not be overlooked. **E. Haughton**

**Stereolab**
**Lo Boob Oscillator 7"**
**Sub Pop**

A sagging mammary gland making electronic whistles? More like the creamiest little nugget of drone-pop to electrify my aural orifices in some time. Though England's Stereolab have signed to Elektra (with surprisingly no detriment to their original sound), they've released the first Sub Pop single I've had any desire to purchase in ages.

"Lo Boob" kicks off with an organ sound like warm Cheez Whiz, accompanied by Clare-de-la-Lune style French vocals. The guitars buzz, the dinosaur analogue keyboards are embarrassingly catchy. Sort of like the Velvets, Stereolab's song structures are sometimes dispensed with in favour of mood and feeling: "Lo Boob..." ends in a swelling, tempo-shifted drone that should rightfully never end, and the (aptly-named) B-side, "Tempter", is an entire song comprised of what some timid groups would only use as an intro. Brilliant future sounds of a past that never was.

**Eddie Torre**

**David Baerwald**
**Triage**
**A&M**

Herb Alpert is the "A" in A&M records. That he plays trumpet on this album by Los Angeles' David Baerwald is only one of the cool surprises in store when you tune into *Triage*. The album starts out with a silky lounge number that sketches in a beautifully understated narrative the casual brutality of a sadist in a Mercedes who picks up a hitchhiker on a Saturday night. "There's a secret silken world of sex and submission/of vodka and handcuffs and acts of contrition", says the driver to his passenger, while Summer of Love-type harmonies swell up in the bridge, and the first half of the album chronicles the bloody decade of Reagan, Bush, and the violent aesthetics of the aging Woodstock generation. In strange, uncertain days "we embrace what we despise," the narrator says in "The Postman". Songs blur one into another, linked by snippets of television dialogue, samples of Congress or the sound of helicopters in a manner reminiscent of Barry Adamson's filmic *Moss Side Story*. Dark and depressing. The second half of the album is similarly filled with pain and dread, but acoustic guitar and voice come to the fore here in spare, bluesy arrangements. Think of the poems of Raymond Carver. The songwriting displays a rare intelligence and honesty, neither afraid of the dark nor afraid of the possibility of beauty in fucked up world that seems determined to destroy all hope. It is this tentative reaching toward love – found in the narrator of "A Bitter Tree" , who looks at his father naked, drunk and helpless on the floor and feels closer to the stranger before him than he ever has at any time before – that lifts this album out of despair. Hunt this album out, but for

*DISCussion* cont'd pg. 13 ▶

**From the Velvets to the Voidoids: A Pre-Punk History for a Post-Punk World**
**Clinton Heylin**
**Penguin Books**

When it's not being twisted and abused as a marketing tool to sell cars, the term "punk rock" usually conjures up images of England in '76-'77. The Pistols, the Clash, the Damned: loud snotty rawk. Often overlooked in the nostalgic dreams of anarchy and musical revolution is the seminal New York punk scene of '75-'77. With this book, Clinton Heylin shines some light on a scene that was just as important, if not as well recognized or understood.

The New York punk movement was different in many, if not most, ways from its London counterpart. It was older, less political and more consciously arty. It developed slowly in relative obscurity and never garnered the sort of national press attention that marked the punk explosion in England. It was also more diverse, united less by musical style than by an attitude and approach to music. At the same time New York and England shared many of the same influences; The Velvet Underground, The Stooges and the MC5. The influence of the New York scene upon it's English counter part is undeniable. The New York Dolls had major label releases in '73-'74; Patti Smith's *Horses* was released in "75. The Ramones debut was released in '76, well before the Sex Pistols, the Clash or any of the rest of their cohorts released vinyl in '77. Malcolm *McLaren lifted* the Pistols torn clothes and leather look from the Ramones and Richard Hell.

Although the "scene" never gained national prominence, many of its participants did. Patti Smith, Talking Heads and Blondie were all nurtured by the scene. *Others such as Suicide, Television*, the Ramones, and the Dolls established themselves as major influences upon the next musical decade and beyond.

Heylin's book focuses almost exclusively on the New York scene and its satellites in Cleveland, Detroit and Boston, arguing that it is here that the origins of punk lie. He makes a very strong case. Heylin's research is extensive and provides much illuminating detail about not only the better known personalities but also about many an obscure band. Fortunately this detail isn't allowed to bog down the larger story of the music. The scene's diversity often makes it difficult to keep track of the chronology and the relationships between the bands (important if you want to follow the interplay of influences). Heylin isn't entirely successful in overcoming this difficulty.

My biggest complaint is his gratuitous use of quotes from the people involved (usually from magazines, fanzines and other secondary sources). While generally interesting and informative, I often found myself scratching my head wondering what a particular quote had to do with whatever was being talked about.

*From the Velvets to the Voidoids* tells the story of the first flickering flames of rebellion against the bloated mainstream music industry. This was a very important time in popular music that set the stage for much that has come since. Heylin has ably captured the excitement of the time and profiled the major players. A useful examination of an often under-appreciated time in rock 'n roll history. **Magnus Thyvold**

**The Run of the River: Portraits of Eleven British Columbia Rivers**
**Mark Hume**
**New Star Books, $14.95**

Is it just me, or does any news about the state of the environment make you want to puke, or at least roast some corporate-butt on a rotating spit?

After reading Mark Hume's *The Run of the River*, I know my gut reaction is justified. British Columbia is not just being ruined by bad forestry, but by big-bucks fishing and over-grown dams too.

It's a good thing *Run of the River* is so well-crafted and beautifully written, because the subject matter is about as uplifting as the Holy Bible's book of revelations.

For instance, get this: since time immemorial, around 20,000 steelhead fish have run through the Thompson River every year, by 1991, there were only 1,000 steelheads, a reduction of over 400%.

Fish may not seem like a big deal to you and me, but think about all the people who depend on fishing in B.C., and think of how river ecosystems are so intertwined with waterlife—then you'll start to understand what the loss of 19,000 of nature's best swimmers is. And this number is from only one river.

Up in Stikine territory, well towards the Yukon and Alaska borders, everyone but the animals wants to clearcut everything in sight. So far, there's an agreement to limit the drives of destruction to using helicopter-logging, but such an unprofitable method may not last.

Logging does not help rivers. This may be simple enough to say in one sentence, but logging companies—and the NDP—aren't that easily-taught. Instead, when the government finds that MacMillan-Bloedel harms fisheries habitat in 80 per cent of their logging areas, as a recent study indicates, MacMillan Bloedel goes unpunished, and the fish go unsaved.

But logging may not be the worst threat to Stikine wilderness, B.C. Hydro comes in as at least public enemy number two. BC Hydro is planning four dams, two in or near what's called the Grand Canyon, and two more on the Iskut River. Hume quotes a Hydro executive as saying "God made the Stikine to be dammed." If the Stikine is dammed, certainly all the fish and many of the people's livelihood will be damned too.

*Run of the River* also points out major political problems in B.C. to do with fisheries destruction. For example, in 1988, Native nations, environmentalists, and some government agencies agreed that there should be no logging, mining, or road building in most of northwest B.C.

The then-Socred government didn't agree, and by the time the report was released publicly, logging, mining, and road building were allowed. The only limitation would be maintaining "Visual Quality Objectives"—which means the environment can go to hell, just as long as tourists on the highway don't see the devastation.

*Run of the River* does have some optimistic points, amongst all the doom and gloom: the rivers have an enormous amount to teach us, and have already trained a great number of Native peoples, fly-fishers, and other rural folk.

Now the task is to listen, and to act in defense of the rivers that literally flow with life. As Hume observes, "The history of the ocean and the river and the earth is written on the skin of steelhead . . ." *Chris Vance*

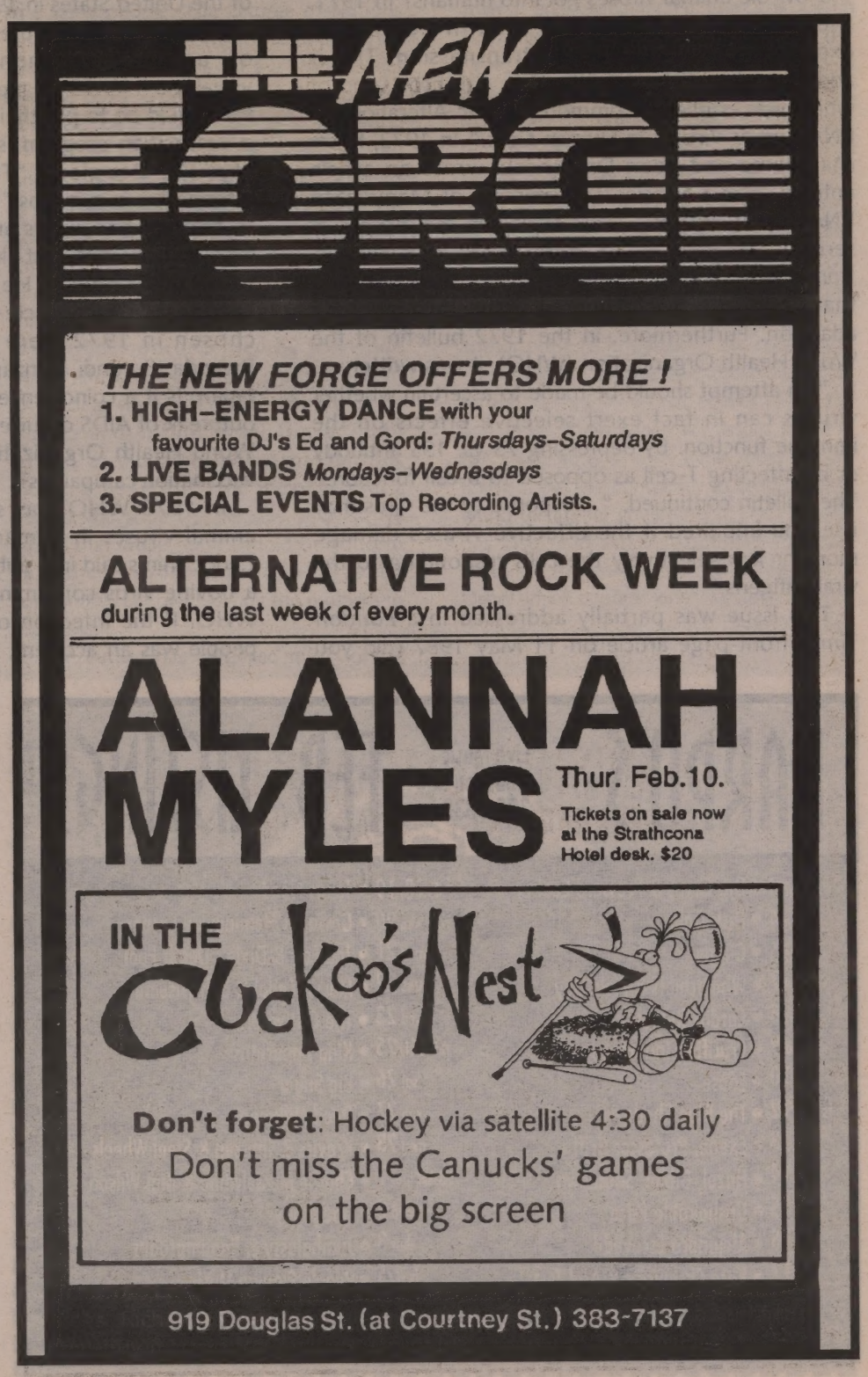
**1992 En Route To Global Occupation**
**Gary H. Kah**
**USA: Huntington House Publishers, $14.50**

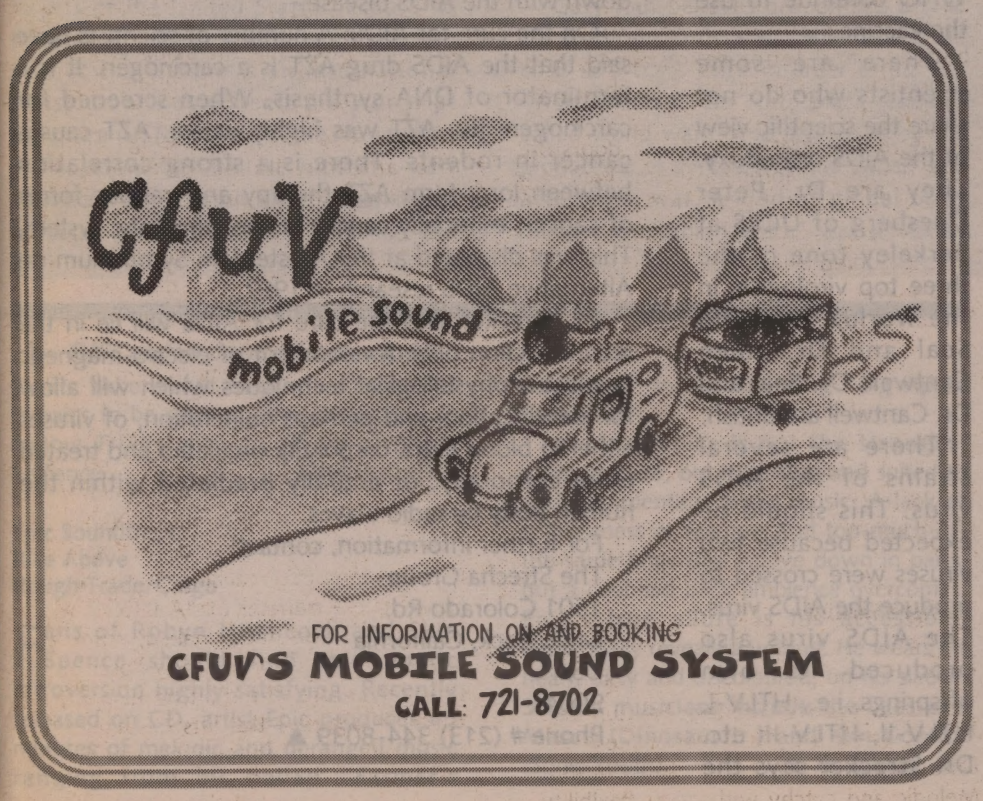
*En Route to Global Occupation* is a culmination of over a decade of investigative research into the conspiracy to establish an elitist, dictatorial one-world government euphemistically called the "New World Order." Proponents of the "New World Order" are the ruling families in the United States, Europe, Canada, Russia and Japan. There are also Middle Eastern ruling families involved in this conspiracy and perhaps some North African Arabs.

The book also reveals that plans to issue a new currency were international in scope. About a dozen major countries were also planning to come out with new money. They included Switzerland, the United Kingdom, Japan, Canada, France, Germany, Australia, Brazil and others. After some digging, the author discovered that several countries had already issued new currency in various denominations. Most of these currencies had two things in common - they had bare spots about the size of a 50 cent piece usually on the left hand side of the bill; and they contained metallic strips, enabling special devices to detect the currencies as they passed through airports or across international boundaries (p. 9).

Gary Kah (an alias) was a top United States government employee during the 1980's when he began his investigation which ultimately extended around the world, from Taiwan to Israel to the Soviet

**Books cont'd pg. 13** ▶

# AIDS IS NOT A SEXUALLY TRANSMITTED DISEASE

by Sam Ditshego

We have been lied to by the AIDS orthodoxy. AIDS is not a naturally occurring sexually transmitted disease. On 25 November 1993, CFUV's Bad News Show aired Dr. Robert Strecker's well-researched presentation on AIDS. This article seeks to put Dr. Strecker's words in black and white.

The immune system is made up of B-cells and T-cells. The AIDS virus selectively destroys the T-4 cells. If the T-4 cells are destroyed, then opportunistic infections such as Pneumocystis Carinii Pneumonia (PCP) and Kaposi's Sarcoma set in. It is worth noting that the genocidalists found out that people of African descent have a lower T-4 cell count, which makes AIDS an ethnically-specific disease.

The AIDS viruses show striking similarities with animal viruses. The genes of the AIDS virus look like the genes of the bovine leukemia virus of cattle and visna virus of sheep. If you read the Lancet of 1 January 1966 in an article with the headline, "Men or molecules: A tilt at Molecular Biology," McFarland Burnett writes:

"The human implications of what is going on in this sophisticated universe of tissue culture cells, bacteria and viruses, which can be grown at the expense of one or another, are at best dubious, at most frankly terrifying." Addressing the bad aspects of Molecular Biology, the author concluded the article by stating: "This series of articles is designed, I believe, to persuade readers to think again about some current dogmas that have grown up in medicine, and not necessarily to offer alternative approaches.... Medicine must make use of all the sciences. But it must also recognize the limitations that the process of evolution, and the nature of man, places on their utilization."

How did animal viruses get into humans? In 1971, the National Institutes of Health conducted experiments in cross-species transmission. This is addressed in articles by Stuart A. Aaronson, one of which was entitled "Common Genetic Alterations of RNA Tumor Viruses in Human Cells." In 1972, Koshi Maruyama and Leon Dmochoski wrote an article entitled "Cross-Species Transmission of Mammalian RNA Tumor Viruses." They explained the process of serially passaging tissue, specifically RNA viruses, from species such as cattle or sheep, then adapting that virus to grow in human tissue through seria adaption. Furthermore, in the 1972 bulletin of the World Health Organization (WHO), it was written:

"An attempt should be made to ascertain whether viruses can in fact exert selective effects on the immune function. By depressing 7S vs. 19S antibody or by affecting T-cell as opposed to B-cell function." The bulletin continued, "...response to the virus may itself be impaired if the effective viruses damage more or less selectively the cells responding to the viral antigens."

This issue was partially addressed in a *London Times* front-page article on 11 May 1987 (did you see this in the Canadian media?). The article established an association between the WHO's vaccination campaigns and the outbreak of AIDS in Africa. The US population was infected in 1978 with the hepatitis B vaccine. The late Dr. Wolf Szmuness, the ex-roommate of Pope John Paul II, was the mastermind behind the November 1978 to October 1979 and March 1980 to October 1981 experimental hepatitis B vaccine trials conducted by the Centers for Disease Control in New York, San Fransisco and four other American cities, Behold A Pale Horse (p. 168).

In his article, "WHO Murdered Africa" (WHO here refers to the World Health Organization), Dr. William Campbell Douglass writes that while the *London Times* should be congratulated for uncovering the smallpox-AIDS connection, their expose was very misleading because the article states that the African AIDS epidemic was caused by the smallpox vaccine "triggering" AIDS in those vaccinated. Dr. Strecker found out that the smallpox vaccines (and the hepatitis B vaccines used on homosexuals in the US) were laced with the AIDS virus. Dr. Douglass says there is no scientific evidence that this laboratory-manufactured virus was present in Africa before the World Health Organization descended on Africa in 1967 with their deadly AIDS-laced vaccine. The AIDS virus, says Dr. Douglass, did not come from Africa. It came from Fort Detrick (now known as NCI or National Cancer Institute). Dr. Strecker's research revealed that WHO and NCI worked in collaboration to make the AIDS virus in their laboratories.

Dr. Douglass says the WHO's infection of Central Africans was not an accident. It was deliberate. Dr. Douglass informs us that in the Federal Proceedings of the United States in 1972, WHO said:

"In the relation to the immune response a number of useful experimental approaches can be visualized." WHO suggested that a neat way to do this would be to put their new killer virus (AIDS) into a vaccination program, sit back and observe results, says Dr. Douglass. "This would be particularly informative in subships." That is, give the AIDS virus to brothers and sisters and see if they die, who dies first, and of what, just like using rats in a laboratory, says Dr. Douglass. He says they used smallpox vaccine as their vehicle and the geographical sites chosen in 1972 were Uganda, Zaire, Zambia, Rwanda, Burundi, Tanzania, Kenya, Haiti, Brazil and Japan. Is it a coincidence, asks Dr. Strecker, that the outbreak of AIDS occurred in the countries where the World Health Organization carried out its smallpox vaccination campaigns?

In 1970 WHO was still growing these deadly animal viruses in human tissue cultures. In 1981, Cedric Mims said in a published article that there was a bovine virus contaminating the culture media of WHO. If the infection of Africans and these other people was an accident, asks Dr. Douglass, why did WHO continue to use the vaccine?

There are some scientists who do not share the scientific view of the AIDS orthodoxy. They are Dr. Peter Duesberg of UCLS at Berkeley (one of the three top virologists in the world), Dr. John Seal and Dr. Allen Cantwell. Dr. Seal and Dr. Cantwell are British.

There are several strains of the AIDS virus. This should be expected because two viruses were crossed to produce the AIDS virus. The AIDS virus also produced its own offsprings, i.e., HTLV-I, HTLV-II, HTLV-III etc. Dr. Strecker says the AIDS virus can mutate 90004 (to the 4th power), therefore it is impossible to come up with a vaccine for each and every strain of the virus. It will mean making vaccines for 9000 x 9000 x 9000 x 9000 different viruses. Is that possible? This AIDS disease is a nightmare and the orthodox scientists, including your physicians, have no guts to tell the truth and declare AIDS a public health problem. Everyone can contract AIDS and there are probably many more infected people than the numbers we have been given.

AIDS is a blood-borne disease and is transmitted by means other than sexual. On 8 or 9 December 1993, it was revealed in CNN's CNN and Company program that one child infected another with AIDS in the US. It was also reported that similar cases have previously been reported in the US. Children do not engage in sex. How was the other child infected? Saliva is the culprit. Is AIDS a sexually transmitted disease? Causal agents of sexually transmissible diseases must fit in the following criteria:

*They grow in the venereal tract.

*They are present in high titers.

*They don't live outside the body for long periods of time.

*They are primarily transferred by sex.

The AIDS virus does not fit in any of the above criteria. The AIDS viruses do not grow in the venereal tract, they are not present in high concentrations, they can live outside the body for 12 to 14 days, as proven by French scientists, and they are not transferred by sex. The AIDS virus has only been cultured in semen. The only place that the AIDS virus was identified by sedimentation by ultra-centrifugation was in saliva, not from semen. The fact that AIDS is not a sexually transmissible disease does not mean one cannot contract AIDS from one's partner during sexual intercourse. By the same token, once can contract the common cold from one's partner during sexual intercourse but that does not make common cold a sexually transmissible disease, does it?

Can AIDS be transmitted through mosquitoes? Dr. Strecker thinks it is possible. The AIDS virus is a known close relative of two other retroviruses, the Equine Infectious Anemia (EIA) of horses and Caprine Arthritis-encephalitis of goats. EIA or swarm fever is known since the 1920's to be vector-borne (i.e., it can be transmitted by blood-sucking insects). The AIDS orthodoxy would want us to believe that the AIDS virus cannot be transmitted by mosquitoes. If the mosquitoes can filter out the AIDS virus, why aren't the orthodox AIDS researchers using the same mechanism of filtering out the AIDS virus so that people should no longer get infected from tainted blood? Dr. Strecker says the burden of proof is on those who say mosquitoes cannot transmit AIDS. He suggests that we should have a box full of mosquitoes feed on infected blood and then bite them on the wrist. Let us see if they won't come down with the AIDS disease.

On the cure for AIDS: A number of scientists have said that the AIDS drug AZT is a carcinogen. It is a terminator of DNA synthesis. When screened for carcinogenicity, AZT was highly active. AZT causes cancer in rodents. There is a strong correlation between long-term AZT therapy and various forms of cancer, especially cancer of the lymphatic system. This was discussed at the Amsterdam Symposium on Alternative AIDS research in 1992.

Dr. Strecker says the cure for AIDS will lie in the reconstruction or redevelopment of electro-magnetic or electro-physiological techniques which will allow for identification, and perhaps obliteration, of viruses either in blood extra-corporally circulated and treated extra-corporally, or actually irradiated within the human body by radio waves.

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# DIARY OF AN OCCUPATION

## JANUARY 13, 1994

by John-Henry Harter

10:00 am We have begun an occupation of Federal Liberal MP David Anderson's office. Upon entering the office we read our demands and expressed our intention to stay until our demands were met. Our demands were as follows:

*We demand that the Canadian government use full economic and diplomatic powers to pressure the Mexican government to stop the repression of the Zapatistas.

*We demand that Canada pull out of NAFTA.

*We demand that the Canadian, U.S., and Mexican governments stop the genocide of indigenous peoples.

*We demand that the Canadian government cease the expropriation and occupation of indigenous lands, and immediately begin negotiations with the native nations on a nation to nation basis.

As David Anderson is a Cabinet Minister and our local federal representative we felt him to be the most appropriate person in Victoria to address our concerns. The minister's assistant informed us that David Anderson was in Ottawa, so we faxed our demands to his office in the parliament. We began to fax and telephone the local media outlets to alert them to our occupation and the reasons for the occupation. The staff were cooperative and polite. The minister's assistant seemed agitated and nervous; I assume having an office occupied on your shift is not an ideal situation, and may look bad on your resume.

12:00pm As Mr. Anderson is not here to deal directly with our demands we have also faxed him specific requests as how to deal with our demands. The requests were as follows:

We are currently occupying your Victoria office and we will not leave until the following statements are made by you in a public press release:

1. I will do everything in my power to persuade the Canadian government to use full diplomatic and economic powers to pressure the Mexican government to stop the repression of the Zapatistas.

2. I denounce NAFTA, since, in the words of Commandante Marcos of the Zapatistas, "NAFTA is the death certificate for the Indigenous people of Mexico."

3. I denounce my government's occupation of indigenous people's lands and unless my government immediately begins nation to nation negotiations with sovereign indigenous nations, I will resign.

It is now two hours since our initial occupation and we have conducted interviews with CHECK 6 and with CBC radio. There has been no response to our demands and we intend to stay until they are met or until we are forcibly removed.. There are apparently people gathering at a rally outside city hall and some of the participants will march to this office, supporting us and the Zapatistas.

12:40 pm The supporters at the rally have arrived at Anderson's office and are staging a demonstration in solidarity with our occupation.. A member of our group has addressed the crowd and apprised them of our situation.

1:00 pm We conducted a phone interview with the Times Colonist..One of the positive aspects of this action is that the group has rotated speakers to the media. This prevents the creation of a leader and insures a unified group. Group solidarity has been further built by making decisions using consensus. Despite being in a hurry at times, all problems have been addressed with the participation of all the members of the group.

2:30 pm David Anderson addressed our demands on a speaker phone. We were denied a dialogue with our representative in parliament, instead he gave a speech. Mr. Anderson told us how NAFTA would improve the conditions of the poor and the indigenous peoples of Mexico, using his visit to Hong Kong as an analogy. It is hard to understand how a privileged, white, liberal man's trip to Hong Kong had anything to do with the demands and the struggle of indigenous nations controlled by Mexico.

3:30 pm We have finished drafting our response to Mr. Anderson's soliloquy on the speaker phone, and are going to fax it to Ottawa.

4:30 pm There seems to be division among the staff as to how to deal with us.

5:00 pm We have been advised that the police will be called in to arrest us.

5:30 pm The police have arrived and told us that if we do not leave now we will be arrested. Five people leave and five people stay. I am arrested for mischief and assault by trespass. The four others are arrested for mischief.

Postscript: Apparently, the minister's assistant was assaulted when he grabbed my arm and I moved my arm away and asked him not to touch me. It is noteworthy that after our arrest a detective at the police station revealed that they (the police) wanted to arrest us right away, but the Liberals didn't want the publicity. The detective also said that "the owner came through", suggesting that the Liberals used the owner of their office premises as a pawn to spare them the responsibility of our arrest. Well, enough about my legal problems, this action was taken in support of the Zapatistas, not for personal reasons. As quoted from our statement, "We support the Zapatistas' struggle for work, land, shelter, healthcare, education, independence, freedom, democracy, justice, and peace." I only wish that our government supported these goals. Thanks to all who were in the office and those who supported us. VIVA ZAPATISTA! VIVA LIL'WAT! VIVA QUA-BA-DIWA! VIVA MOHAWK NATION! VIVA POPULAR & INDIGENOUS RESISTANCE!

[Except for the portion written after and during the arrest, this article was written on the typewriter in David Anderson's office.] ▲

▶ **Books cont'd from pg. 11**

Union. He writes in the introduction that he also became aware of preparations being made for the New World Order in the United States. This New World Order movement, Kah informs us, is not only economic in nature but also contained a political dimension and a spiritual motivation. He says the inter-connections between the three are extensive.

As mentioned in the previous paragraph, Gary Kah is the author's alias. He had a good reason to write under a nom de plume. Kah informs us that Congressman Lawrence P. McDonald who wrote an introduction to Gary Allen's book, *The Rockefeller File* was killed on 31 August 1983 aboard the Korean Airlines 007 flight (p. 18) which "accidentally" strayed over Soviet airspace. McDonald's death received scant and short-lived media coverage in the United States and probably worldwide. Prior to his death, McDonald had begun taking his message about the conspirators to the streets of the United States because he couldn't get media coverage. For those who do not think there is an international conspiracy should heed the words of Congressman McDonald in the introduction to *The Rockefeller File*. He wrote, "... I am convinced there is such a plot, international in scope, generations old in planning, and incredibly evil in intent."

*En Route To Global Occupation* is divided into two parts, the first part subdivided into seven chapters. The second part contains an exhibition of communications emanating from the World Constitution and Parliament Association (WCPA) which bears the letterheads of this organization. Some of these letters blatantly spell out the objectives of this WCPA with the catch-phrase "New World Order" mentioned several times.

A WCPA letter dated 12 December 1990 was sent to "All Presidents, Prime Ministers, Kings, Queens and other heads of Government and National Parliaments." Gary Kah wonders why the United States government did not inform its citizens about this subversive correspondence aimed at overthrowing the constitution of his country. The same question can be asked of other countries' Presidents, Prime Ministers, Kings, Queens and Other Heads of Government and National Parliaments.

Gary Kah believes proponents of the "New World Order" will initiate a world crisis as a scare tactic in order to put the "New World Order" into place. The so-called world wars were instigated by the proponents of the "New World Order" and after each war, a kind of global body "meant to establish peace" was set up by the same people. The League of Nations and the United Nations, for example, were founded by proponents of the "New World Order." The United Nations is working towards the establishment of a one-world totalitarian government as events in Iraq and Somalia indicate. North Korea appears to be topping the list of countries that are going to be attacked under the pretext that they are building nuclear weapons. But the United States is unconcerned about the 200 nuclear warheads Israel possesses. The US was equally unconcerned by the white South African government's possession of 24 nuclear warheads. Israel was armed by the US and in turn Israel armed South Africa, as did other western countries including the US itself. The author believes a nuclear war scare will perhaps be used. He writes that while there should be concern abut the environment, he believes the conspirators are overblowing the problem to cause panic.

The author has centered much of his analysis on Christianity. He even goes to the extent of characterizing other divinities like Osiris (Asari), the African redeemer-God as false gods. He also has a pro-Israel bias. However, his work should not be pooh-poohed due to his biases, distracting the readers' attention from the core of the book's message. After all, he was animated by his religious conviction to expose the conspiracy.

Despite the stated shortcomings, the arguments and documentary evidence the author presents in this book are convincing. The book has an extensive bibliography for further reading on the objectives of the UN and its agencies. Moreover, issues raised in this book square with what most people know about the conspiracy to create a one-world dictatorial government. The reviewer has also read articles compiled by Zears Miles on the nastiness of the New World Order which confirm what the author says.

**Sam Ditshego** ▲

▶ ***DISCussion* cont'd from pg. 10**

God's sake avoid *Bedtime Stories*. It remains to be seen whether Baerwald can follow *Triage* with an album of equal brilliance. **Clint Hutzulak**

**Epic Soundtrack**
**Rise Above**
**Rough Trade/Cargo**

Fans of Robyn Hitchcock and Skip Spence should find this poetic introversion highly satisfying. Recently released on CD, artist Epic produces 45 minutes of melodic and deranged music ranging from his ballad "Farmer's Daughter" to the haunting "Big Apple Graveyard".

His lazy voice is not the strongest attribute here, but it's lulling and suited to such rudimentary mood music. A lack of ruthlessness or rawness and too-much-of-the-same bogs *Rise Above* down in parts, but a cool laid back ambience overcomes. Epic's true allure is his accessible, emotionally revealing writing. He wears his heart, dirty and discoloured, on his sleeve. Session musicians include the likes of J Mascis (Dinosaur Jr.) and Kim Gordon (Sonic Youth). **E. Haughton** ▲

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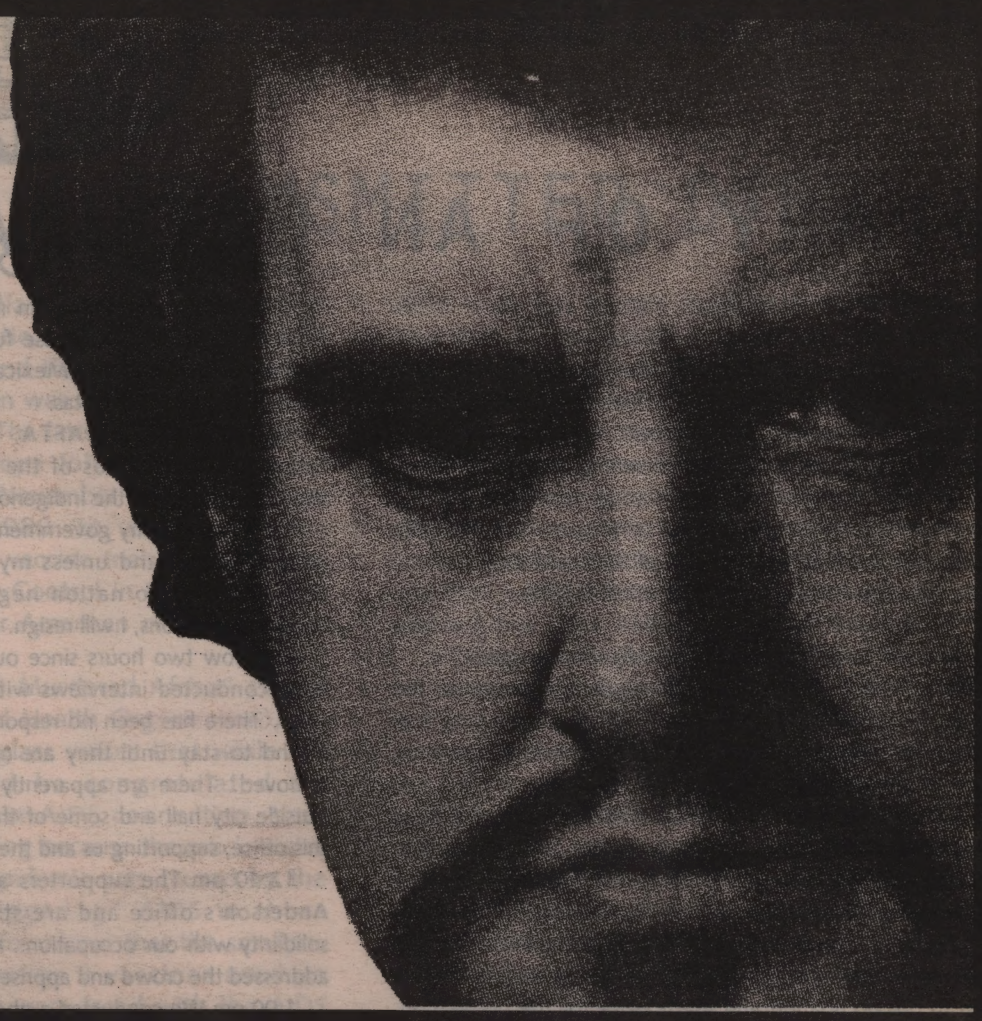


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